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THE
P R I N C I P L E S
OF
G R A M M A R,
OR
Youth's ENGLISH Directory.

BY G. WRIGHT, K.
TEACHER OF ENGLISH AND THE MATHEMATICS.

"We do not only infuse a love of study into those we thus instruct, but we form them likewise to a spirit of examination: we accustom them even while they are Scholars to judge of things with the freedom and discernment of Masters. And if this spirit be as beneficial in its effects, as that of slavishness is detrimental, this method must be of great importance in the search of all sciences."

CROUSAZ' *Art of Thinking*.

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TO THE
HONOURABLE
MRS MILBANKE.

MADAM,

THE following is an attempt to give our vernacular idiom a more desirable facility of attainment; and, as far as its nature will admit, a greater stability of grammatical principle. To understanding and benevolence, no work, aiming at public utility, can be wholly unacceptable. To a mind and sensibility, such as we admire in Mrs MILBANKE, even an elementary treatise will have its claims—when that treatise has for its object, the improvement of a rising generation.

Under these circumstances I beg leave to inscribe this little work with your honourable Name. And, in this design, I am the more emboldened, when I reflect, that, as by your talents and station you are fitted to estimate and patronise the highest productions, so by your condescension and beneficence you are inclined to favour the humblest.

I AM, MADAM,

WITH THE MOST PROFOUND RESPECT,

YOUR MOST OBLIGED,

AND FAITHFUL

HUMBLE SERVANT,

G. WRIGHT.

TO THE
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MRS. MILBANK

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THE following is an attempt
to give our readers a more definite
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nature will admit, a general feeling of
moral principle. To understand and
perceive, no work is more at public
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mind and intellect, which is not content
with the present, but which is ever
well aware of the future, when the future has
for its object the improvement of a thing
generally.

Under this circumstance I beg to
submit this little work with your honorable
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duction of our country, and then to
bestow upon us the means to favor the
handmaid.

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HUMBLE SERVANT

C. W. RICHARD

P R E F A C E.

IN all cases where any change is about to be made in opinions or forms long established, it may be no very unreasonable expectation in the public—to receive, from the Author of such change, some account of the errors that provoked, and the motives that impelled him to the attempt of innovation.

To this very natural claim, the editor of the present work, with all due deference, submits his observations and his process; the intricacies he has noticed, and the means he has used to disentangle them; the obstacles which have, in general, appeared so arduous and discouraging to the student, and the method he has long practised and now recommends, for removing these obstructions, and facilitating the first advances of education.

THE object of this publication is, such a method in the instruction of youth, as may make the task less laborious to the Teacher, and more profitable to the Scholar. Though yet in the meridian of life, for twenty years, has the author been engaged in investigating the principles of the English language, and applying them to the business of education; and the good effects that have resulted in his own Academy will amply bear him out in asserting, that his success has been evidently owing to his dereliction of old trammels, and his adopting of the system, which he now humbly offers to the inspection of the public—And he confesses, that he was originally led to the present undertaking, in finding no elementary treatise extant, by which he could apply, with effect, those principles to actual practice and improvement.

It will not, perhaps, be unnecessary, in this place, to take some notice of the form and matter of the work.

THE Orthoepical part is arranged with a view that the learner may receive delight as well as instruction in the method that is offered;

offered; for throughout the six Chapters, care has been taken, that two difficulties are never introduced at the same time, one particular being rendered familiar, before a second is presented.

As an instance, and to elucidate the author's manner of proceeding with Youth, the example of a single word may be advanced. In the word CHAISE (which in other works of this kind is commonly found among the monosyllables in the third or fourth page) the following difficulties offer, and must be removed before the child can obtain a thorough knowledge of its pronunciation. 1. That *e* final makes not a syllable; 2. that *ai* is a diphthong and sounds *a*; 3. that *ch* is a double consonant, and sounds its third sound *sh*; and 4. that *s* sounds *z*. At the presentation of this word, chap. 4. of DOUBLE CONSONANTS, and page 35. the child, to pronounce it aright, need only be informed that *ch* sounds *sh*; the other difficulties having been each previously proposed and duly exercised. Indeed, long experience and patient observation have abundantly proved the absurdity of early introducing to the young notice such distracting words as *thou*, *which*, *cough*, *thing*, *phlegm*, and others of that form, instead of the systematical and regular procedure from Vowels to Diphthongs, &c. &c.

“ So indefinite is the knowledge which children generally acquire, concerning the uses and exceptions of the English Alphabet, that it cannot be reasonably expected, that they should be able of themselves to read every common word, with sufficient exactness, although they might have been instructed for some months. On the contrary, in frequent instances they require the constant collateral aid of tradition, as if their business were to be initiated into the mysteries of so many hieroglyphics, which had no affinity to the Alphabet they had been taught.”

HARVEY. Memoirs of the Literary Society, Manchester.

IN the division of words, that method is uniformly followed, which gives to each vowel the sound it retains in a just pronunciation; and accords with the fundamental principles laid down in chap. 1. And though this method differs, in some respect, from the high authorities of LOWTH and SHERIDAN, the present writer, with due submission to those great names, ventures to defend his arrangement, as tending in a greater degree to restrain the fluctuations

ations of pronunciation, and to fix our Profody on unvarying principles; and, certainly—this he can aver on sure experience—not inferior to the other method in the display of etymology and inflection, and in facilitating the progress of practical acquisition.

In the Selections of Reading, no portions of the Holy Scriptures have been irreverently dragged into such a work as this. In their sacred depository they may be always visited; under the directions of an intelligent guide, or when the mind has acquired strength and piety to receive and relish their important doctrines. Yet it is to be hoped, that in this department care has been taken to unite pleasure with instruction: and, as the MORAL INSTANCES are taken from real life, it may be expected that sensibility will be mingled with conviction; an effect, which the best-chosen pieces of fiction can never wholly accomplish.

In treating of the Parts of Speech, their various properties and relations, much will be found to differ from scholastic writers on this subject; yet on that account the present writer has no painful apprehensions; being firmly persuaded that nothing is advanced but what may be supported by the highest authorities; and will be found consentaneous with the practice of our most elegant writers.

WITH this short account of his design, the author delivers up his work to the inspection and judgment of a candid public. Though he cannot flatter himself that it will wholly escape the censures of criticism—yet he may venture to advance that no exertions of observation and study have been wanting on his part to render it equal to his idea and wishes: And if, in its public form, it proves as beneficial, as its principles have been successful in a narrower circle—he will receive his best applause, in the hope that his labours have not been in vain.

SUNDERLAND,
June 24, 1794.

P R O S P E C T U S.

P A R T I.

A copious System of ORTHOEPEY, or the various Powers of the Letters, in Six Chapters, viz. VOWELS, DIPHTHONGS and TRIPHTHONGS, CONSONANTS that vary in Sound, DOUBLE CONSONANTS, EXCEPTIONS, and SILENT CONSONANTS; with Rules adapted to each Exercise.

ADDITIONAL OBSERVATIONS and MISCELLANIES.

P A R T II.

ORTHOGRAPHICAL RULES and DISQUISITIONS.

ACCENT and EMPHASIS; *with Remarks Critical and Philological.*

DIRECTIONS for an agreeable Behaviour and polite Address; HISTORY; TALES; FABLES; and SELECTIONS, or remarkable Instances of POLITENESS, INDUSTRY, COURAGE, HONOUR, HUMANITY, GENEROSITY, PATRIOTISM, DISINTERESTEDNESS, and AFFECTION Filial and Parental.

P A R T III.

A DEFINITION of the PARTS OF SPEECH and Grammatical Resolution of a Sentence.

DISSERTATIONS on the various Properties and Relations of the several Parts of Speech; with important Observations and explanatory Notes.

SENTENCES; RULES for the Construction of Sentences, &c. &c.

The FORMATION of the LETTERS.

A is formed by a vocal expiration, with the tip of the tongue against the lower teeth, and a gentle opening of the mouth.—*This of all the letters is the most simple and natural sound.*

B. — by pressing the lips together, and forcing them open with a strong expiration.

C, K, Q. — by the root of the tongue, pressed close to the root of the palate, and a low guttural expression of the breath.

D. — by pressing the tongue against the palate, and forcing them open with a strong expiration.

E. — by a vocal expiration, with the tip of the tongue against the lower teeth as in *a*, but the larynx less dilated.

F. — by bringing into contact the under lip and upper teeth, and a whispering expiration.

G. — by the root of the tongue pressed close to the root of the palate, as in *c*, and a strong expiration.

H. — by a low guttural expression of the breath, without the concurrence of either lips or tongue—this expiration is probably rendered more audible by the *glottis*, or oval cleft at the top of the *trachea arteria*, being a little more contracted than ordinary.—*h differing little from a common expiration, might occasion the Greeks to exclude it from their alphabet.*

I, Y. — by a vocal expiration, with the tip of the tongue against the lower teeth as in *a* but the larynx considerably more dilated, and bringing the tongue and teeth nearly into contact as in *e*.

Initial y has the same formation as e, but uttered with a soft whispering emission of the breath.

J is formed by the tip of the tongue pressed against the upper gum, and bringing the tongue and teeth nearly into contact.
j is a sound compounded of d and zh.

L.——by the tip of the tongue pressed close to the fore part of the palate, and a soft emission of the breath.—*This consonant has a peculiarly clear and harmonious sound.*

M.——by an appulse of the lips as in *b*, and emitting the breath forcibly through the nose.

It frequently happens that those who have taken cold for m ordinarily pronounce b; the nose in that case being disabled from making the necessary motion.

N.——by an appulse of the tongue against the palate as in *d*, and pressing the breath through the nose.

O.——by a vocal expiration, with a small aperture of the teeth as in *e*, but without any movement of the tongue.

P.——by an appulse of the lips as in *b*, and a whispering expiration.

R.——by a concussive motion of the tip of the tongue, and a strong expiration.

The natives of Northumberland, and some others in the adjoining counties, pronounce this consonant by moving the root of the tongue in a concussive manner; but this, abstrahedly considered, is a distinct letter—as distinct as t and k, or d and g.

S.——by bringing the tongue and teeth nearly into contact, and a soft expiration.

T.——by an appulse of the tip of the tongue against the fore part of the palate as in *d*, and a whispering expiration.

U.——by a vocal expiration, with the tongue and teeth as in *e*, and a gentle closing of the lips.—*This is a sound compounded of e and w.*

V.——by the under lip touching the upper teeth, as in *f*, and a strong expiration.

W.——by a soft whispering emission of the breath, with a small aperture of the teeth as in *e*, and a formation of the lips as in whistling.

When

When w represents the sound of a diphthong, it is formed on a vocal expiration.

X is formed by an appulse of the tongue and palate, and bringing the tongue and teeth nearly into contact.—x is a sound compounded of k and s.

Z.——by the tip of the tongue nearly in contact with the teeth as in s, and a strong expiration.

The **A L P H A B E T.**

Roman Small Letters.

a b c d e f g h i j k l m n o p q r f s
t u v w x y z.

Roman Capitals.

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z.

A B C D E F G H I J K L M N O P Q R S
a b c d e f g h i j k l m n o p q r s

T U V W X Y Z.

t u v w x y z.

b d p q f f m n u r t.

C G E F M N Z.

g f i r m d b j w n a h u z c e v k f
y t p q x o l s.

O W

O W E A I U Y M V T F B P L R N Z S D
G C K Q H J X.

Italic Small Letters.

a b c d e f g h i j k l m n o p q r s t
u v w x y z.

Italic Capitals.

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z.

ff fi fl fl fl fb fh fi fl ft ff fl et umn rt rn sk
ft str un.

ff fi fl fl fl fb fh fi fl ft ff fl et umn rt rn sk
ft str un.

Vowels.

a e i o u y w.

Consonants.

b c d f g h j k l m n p q r s t v x z.

[1] b

[1] b a m e p o h i j u c y f a r i v e x
f y d u g o k a n q i l e s a m o t y z.

f w m a r p u v l i d z o c t e b n y j
q a k f u h v e s x i g c.

s c l o p h m u z q r i v w d a b n k
e j x g u f t.

w a v e x y n p i h r s o z m q e a t
b l y c u f d i u g k o j o w e d.

Consonants that vary in sound.

c g n f t x z.

Double Consonants.

ch gh ng ph fh th wh.

[1] The young scholar may here be taught to distinguish a vowel from a consonant, &c.

PART

PART I.

CHAP. I.

VOWELS.

THE Alphabet is divided into Vowels and Consonants.

Vowels are the representatives of distinct, Consonants of indistinct sounds.

The Vowels.

a, e, i, o, u, y, w.

The Consonants.

b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z.

A Diphthong is the meeting of two vowels in one syllable; when both vowels are sounded, it is named proper; as, *ou* in *loud*; when only one, improper; as, *ou* in *soul*.

A Triphthong is the meeting of three vowels in one syllable; as, *eau* in *beauty*.

A Syllable is the sound of one letter, or of several letters, pronounced by one impulse of the voice; as *a*, *to*, *strength*.

A Word is an articulate sound significant of thought.

SYL

SYLLABLES.

There can be no syllable without a vowel.

The syllables in a word are known by counting the vowels contained therein [1].

Final e seldom makes a syllable.

The syllables in a word are distinguished by long and short.

In long syllables the vowels retain their proper sound.

ACCENT.

Accent is a particular force of the voice laid upon a certain syllable of a word.

The accented syllable is marked thus '.

All accented syllables are long.

WORDS.

Words consisting of one syllable are called monosyllables; of two dissyllables; and of more than two polysyllables.

A primitive word comes from no other word, either in the same, or any other language; as *church*, *amen*.

A compound word is made up of two or more words; as *notwithstanding*, *whatsoever*.

A derivative word comes from some other word in the same, or another language; as *sinful*, *manual*.

Remarks on the Division of Consonants.

One consonant between two vowels is given to the last and first vowel occasionally, as *la dy*, *hab it*.

X always goes with the vowel before it.

Two

[1] Unless two vowels make a diphthong or three a triphthong.

Two consonants are generally divided; as *member*, *custom*:—they are given to the first and last vowel occasionally; as *harden*, *supreme*.

When three, two, proper to begin a syllable, are given to the latter vowel; as *at tract*, *con clude* [2].

IN order to attain a true knowledge of the English tongue, it will be necessary to distinguish, as exactly as possible, all the different sounds employed in the pronunciation of it.—It may seem a very just maxim in theory, that each letter should always preserve an uniformity in sound; and that every sound should have a particular character to express it; but, in practice, this has never been the case in any living language.—Natural defects in the organs of speech; a misuse of them; an affectation of what is called a fine, and polite, or rather, as it may more properly be termed, a *finiken way of speaking*; a quick or drawling expression; a provincial accent; these, and many other customs, contribute to a change in the sounds of the letters.

We now proceed to point out by figures the different sounds ascribed to each character, and then to shew in what position each of these sounds is to be used.

The SOUNDS of the VOWELS.

a has four sounds 1 2 3 4 a a a a	e has three sounds 1 2 1 e e a	i has three sounds 1 2 1 i i e
o has three sounds 1 2 o o w	u has three sounds 1 2 u u w	y has two sounds 1 2 i i

B a sounds

[2] It will be proper to learn the scholar some of these definitions preceding each lesson, or at least once a day, till they are duly impressed on the memory, and thoroughly understood in practice.

a sounds its first found in a go, la dy, fame.
 its second in man.
 its third in art.
 its fourth in hall.

e sounds its first found in e vil, he ro, here.
 its second in wet.
 its third in there.

i sounds its first found in i dle, mi fer, bride.
 its second in lid.
 its third in pique.

o sounds its first found in o gle, ho ly, mode.
 its second in got.
 its third in do.

u sounds its first found in u nit, mu sic, lure.
 its second in drum.
 its third in prude.

y sounds its first found in ty rant, type.
 its second in hymn.

FUNDAMENTAL PRINCIPLES.

Each vowel sounds its first found, when a syllable by itself, when last in the syllable, or when only one consonant between it and final e.

Each vowel sounds its second found, when not last in the syllable.

a found-

²
a *sounding* a.

Lad pan hap am gag sack pant act wax snap
hand bag plan stab waft las mall trap class swam
scant lamp drag strap black man fact stand camp
had scalp flag.

Mád am [3] can vas gram mar Ad am scan dal
ballast at las haggard fallad dam ask scab bard
land tax stag nant clam ant vassal gallant back-
ward rag man ar ras arrant.

Ad ápt tranſ act at tack crav at at tract ag aft
am afs canal alack alas rat an gallant.

²
a sounds a when not last in the syllable.

¹
a *sounding* a.

Babe safe gave name spake scale made plane
flute dare graze wade save ale glaze scrape
blame case.

A'b ba Ba lak fra grant man na Na dab stan za
agate Ha ran gran ate Ta mar man drake man-
date fa tan ratf bane Na bal pal ate land grave
Ba rak fa tal land scape va cant.

² ²
Ab áſe a wake parade a ware stag nate par-
take am aze tranſlate ſcalade.

A'd a mant an a gram cat a raſt ag gra vate ſar-
a band ſaſſa ſraſ car a van—can tá ta—am baſ ſade.

B 2

a *sounds*

[3] The accent is regularly on the same syllable in each suc-
ceeding word, until a different accent is given.

¹
a sounds a when a syllable by itself, when last in the syllable, or when only one consonant between it and final e.

³
a sounding a.

Arm garb card grant raft barn mar art fast
clasp snarl ask star dark brash staff part a'nt scarf
mask parse start grasp starve plant calf[4] cark
can't half.

³ Gárland car man car nal craft³ man car case
³ dastard land mark tar tar dram a tartan glas-

man—af³ ár plac art aflant alarm³ a ha³ avast
³ abast³ ap art tran³ plant—már ma lade—ar má da.

³ a sounds a generally before r, s, n, f, th, or
silent l [5].

⁴
a sounding a.

All fwan warp hall scald wan false war halt
² was[6] ward swarm² 'twas dwarf calf swap tall
wand

[4] All Italic characters are silent.

[5] Ease in pronunciation will naturally lead the child to an application of the open sound of a.

[6] ² s denotes s sounds z.

wand falt wa/k fwamp malt fwab warn sta/k
small ta/k.

⁴ Bál sam⁴ al tar⁴ hal bard⁴ small craft² war rant⁴
war fare—ap pál⁴ cat cal⁴ a ward.

⁴ a sounds a before ll or l and another consonant,—
after w, wh, or qu in many words.

²
e sounding e.

Bed den ebb prefs best egg men wet sect help
drest smell next blend self left stem step text
held blefs tret went bred desk swept.

E'l der hel met reb el fer vent em blem bleff ed
tem pest sense less mem ber preb end

Tén der ness ten em ent bleff ed ness rever end
flen der ness el em ent per sect ness defer ent

Neg lect ber est per plex rep el prevent exprefs
depend reverse per vert.

Dep én dent neglect er per verse ness rem em
ber prefer ment eleven rel ent less rep el lent
er ect ness extend er.

²
e sounds e when not last in the syllable.

¹
e sounding e.

Be eve we here glebe me eke mere he mete
glede rere.

E/ber Eden te net prefect even ness decrement.

Repléte

Repléte revere fer ene ex treme se crete se vere.
 ness rep lete ness—rep re hénd.

¹
e sounds e when a syllable by itself, when last in the syllable, or when only one consonant between it and final e.

¹
e sounding a.
 Ere ne'er were ben't e'er, &c.

¹
e sounds a when followed by r in a few words.

²
i sounding i.
 Bid hill rib grin hit dirt twist milk brisk firm
 fix hint miss smit swig will inn sick him.

Lím it min im fir kin tim id mim ic spir it
 critic fillip mid riff victim—im print in fist in-
 still in flict in fix viv ific dispir it in sip id.

²
i sounds i when not last in the syllable.

¹
i sounding i.

² ² ² ²
 Mile pride smite times scribe mites lives hides
 strife hire drive pipe prize kine.

Bírd lime cri sis pis mire—dis fide in cline.

¹
i sounds i when a syllable by itself, when last in the syllable, or when only one consonant between it and final e.

i sound-

¹
i sounding e.

Pique—in trigue marine fatigue antique umpire oblique falique—mandarin, &c.

¹
i sounds e in several words from the French.

²
o sounding o.

God for cost hop oft bog front fox mop droll
scoff bond pomp stoep cork lord horn fort gloss
spot rock ox fond.

Com mon doctor blossom comfort horror
concord clock-work godson tofs-pot horse pond
mohock—consort complot forlorn concoct
concord conform convoke.

²
o sounds o when not last in the syllable.

¹
o sounding o.

Tone mode hole globe more go ode grove
² smoke ² fores wore notes wo zone robe scope.

Grót to solo colon pope dom mot to fore lock
clod pole colewort pro to col com mo dore.

² So hó ² oppose provoke com mode compose
forego condole globe fore bode mo rose.

¹
o sounds o when a syllable by itself, when last in
the syllable, or when only one consonant between it
and final e.

o sound-

o sounding w.

Do to lose² who move tomb prove whom whose²
 approve³ poltron—Wál pole Pem broke^{3 2} bo som.

o has the open sound of w before v in many words.

u sounding u.²

Hut bud gun drug flux icum snuff plump burn
 sup sculk trusts burst grub curl Turk hunt curb
 pulp turf.

Húb bub num-skull fun-burnt hum-drum mur-
 mur fur plus—un húrť un just unstruck un burnt
 un cut un curb un furl un hulk.

u sounds *u*² when not last in the syllable.

u sounding u.¹

Cube muse pure tunes fume duke mule use
 cure dupe plume flute.

u sounds *u*¹ when a syllable by itself, when last in
 the syllable, or when only one consonant between it and
 final e.

u sounding w.

Full put rule prude pufs june—lúst ful muse ful^{2 3}
 bullet trust ful³ cru el fru gal bul wark tune ful³.

In trúde² presume obtrude huz za assume.

u has

u sounds w after r or q, and in the termination
ful.

Initial y [7].

Yarn yoke yard yon yes yare yelp yacht yell
yore—yard wand yesty yonder yoke mate, &c.

¹
y sounding as initial y or e.

Fifty diz zy idly primely sli my lily firmly
lively swiftly privy wily briskly tritely sim-
ply miry dignity livelily privily tidily
wit til y min if try—div ine ly tim id it y vir il-
it y—in sip id it y.

¹
y sounds as initial y or e at the end of words of
more than one syllable.

¹
y sounding i.

² ²
Dry ply spy thyme try fy my or my by or by
cry fly lyre fry type rhyme style.

C

y sounds

[7] Dr Lowth, in his Treatise on Grammar, observes that y has every property of a vowel, and not one of a consonant; but we cannot agree with that ingenious author in making w either a vowel or a diphthong; i and u indeed are so, as there is, in each of them, a transition from one vocal sound to another during one impulse of the breath; but in w there is none.

No two vowels can coalesce, and form a proper diphthong, except one of them has the initial sound of y or w.

A certain Author observes, that y and w are of more utility in speech than all the other vowels taken together.

ⁱ
y sounds i at the end of monosyllables, or when only
one consonant between it and final e.

A PROMISCUOUS EXERCISE.

Bless trust fall glebe class crime sport still plant
midst pyx furl corpse prune delve brave fume
dwell strike graft burnt stroke trade sense ere vast
lose style warn lure pry wide full hole ask small
up case he clock mint were crept its rude haft.

Ab'sent ruddy insect fabric compact harvest
patron second patent classic fragment tyrant
bankrupt navy scaffold diverse glimmer preg-
nant signet forecast antic prostrate doleful
swiftness dogma proverb topic niggard safety
effort tribune impulse private female statute
non-sense frontlet stately trident record.

Compel adhere defame disturb subsist
rebuke minute or minute at one mistrust
adorn transgress ingraft amidst salute affirm
obscure im-mense apprise convulse manure
pistole in-dorse afflict superb exclude eclipse
depart unless himself lament collect imbibe.

Ab'dicate banefulness alderman tyranny
obelisk gravity innovate jocular faculty
difficult bigotry argument calculate regular
wilderness microscope emulate typical
arbitrator harmonize carelessly festival pass over
enemy mariner fortitude publicly critical.

Ab an-

Abán don dic ta tor her o ic il luftrate tri bu-
 nal or tri bu nal ho ri zon dil em ma in ha bit
 maj ef tic mis for tune fpec ta tor mal ig nant
 ban dit ti rep ro ver afy lum ex tort ed do meftic
 ab ate ment fore run ner im por tant pro hib it
 rel uc tant con clu ded.

Al am óde com pre hend in ter po fe vi o lin
 cav al cade in ter fere un der mine fu per fcribe
 con tra dict gaf con ade con tro vert rec ol lect
 fu per fede mis in form.

A'r bit ra ry mal e fac tor ele gant ly ded ic a-
 to ry com plic a ted fpir it u al ly tri bu ta ry
 het er o dox ad mir al ty ju dic a to ry fce u lar ize
 fal u ta ry dif fic ul ty ele v a ted in tim a tely mod-
 er a ted ab fol u te ly ex tric a ted or din a rily.

Can ón ic al den om in ate ef fec tu al fid el i ty
 or fi del it y in grat it u de ty ran nic al fo bri et y
 pred om in ate com pet it or po lem ic al ex trav-
 ag ant ob fcu rit y in vi o late ftab il it ty pro tu-
 ber ant im per tin ent ar tic u late ar til lery in-
 dif fer ent in dig nit y an tag o nift mo nop ol ize
 om nip o tent.

Be a tí fic who fo ever com men ta tor hor iz-
 on tal in ter lo per vir tu o fo ben ef ac tor fac-
 ra men tal reg u la tor ac a dem ic in ter rupt ed
 un der ta ken un cor rect ed.

Mif un der ftánd fu per in tend el e cam pane
 an im ad vert ul tram ar ine mif ap pre hend.

Ex trá va gant ly con trib u ta ry ac com mod a ted
 con tin u al ly ex tem po rar y ped an tic al ly con-
 grat u la ted ir rev o cab ly.

Per pen díc u lar hy per bol ic al prod ig al it y
 fu per an nu ate con tra dic tor y im pro pri et y
 in fig nif ic ant hos pit al it y dem o crat ic al cat-
 eg or ic al pos sib il it y hyp o crit ic al u na nim-
 it y di a met ric al.

Den om in á tor ex per im en tal fu per in ten-
 dent ep ic u re an u niver sal it y ar if to crat ic al.

Or small—ál ter grate ful—et ér nit y wou/d
 tale ap próve nóv el ty com mú nic ate fór mer
 to next díf fer ent rec om ménd sub jéct—dú tif ul
 in grate mil it ant mas ter y—in ter míc—scúr vy
 la bel—dwelt from un bíd den us act wíl der nefs
 díf próve flute con tra díct—jár gon man full y—
 pre ma túre—mon áf tic al díf crim in ate—mém-
 brane u niv ér sit y type sýn tax broke cry ob-
 jéct—flúm ber art ful ó men ug ly fu ner al—
 in ter véne malt—deplóre un com mon—mére ly
 wall wág gon were tomb brú tal im mú nit y
 fly—lí on cuf tard—um brél lo con fít tent—con-
 tro vért sít u ate by—con tráct par tic u lar.

C H A P.

C H A P. II.

DIPHTHONGS *and* TRIPHTHONGS.

WHEN there is a transition from one vocal sound to another, during one impulse of the breath, this is called a Diphthong; and this kind of articulation may be produced by one, two, or more vowels; as in *pine, fury, feud, lieu*.

In the English language there is a frequent meeting of two vowels in one syllable, one only of which is sounded; hence the distinction of Diphthongs into proper and improper; as in *croud, four, crown, throw, &c.*

When three vowels meet in one syllable it has been called a Triphthong, which term is retained, as there are of these combinations both *native and foreign*.

It being found inconsistent with our adopted plan to lay before the learner, at this early period, a complete treatise on Diphthongs; we have, therefore, in this Chapter, only given the principal Diphthongs with their common sounds, and made the further remarks in ADDITIONAL OBSERVATIONS.

¹
ai sounding a [1].

Fair aid waif frail claim hair fwain plaint.

Raí ment wain scot bai liff hail stone gain ful
fair est yef ter day—af ráid fustain af sail rep air
con straint—com plai fánt.

² ²
ai sounding e or i.

¹
Said faint or faint—Cáp tain travail Calais
bar gain—ag áin ag ainft.

au sound-

[1] In the variable Diphthongs, the most common sounds go first, and the other sounds in a regular succession.

au *sounding* a. 4

² ²

Laud clause fault caul taunt daub vault pause.

Aú guſt cau ſtic gau dy lau rel pau per au dit—
au guſt def ault aug ment au ſtere au tum nal.

ay sounding a.

May prays ftray play fways hay—práy er
ef fay—del áy af tray dec ay al lay dif play.

aw sounding a. ⁴
₂

Dawn saw brawls lawn flaws—áw ful taw ny
draw er taw dry.

ea *sounding* e.

Plead lean please clear feast reaps leaf crease
weal flea steam weak leave.—Eáster pea cock
yearly fealty weariness—mislead appear ret-
reat bereave reveal decrease.

ea *sounding* e. 2

Bread meant breast deaf realm sweat cleanse.
heavy fear full clean ly stead fast.

ea sounding a.

Tear great steak fwear yea break—weár er.

ea sound-

²
ea *sounding* ya.

Lín eal ca veat—hy mé neal fub ter rá nean.

¹
ee *sounding* e.

²
Steel bees bleed green meek sneeze teem weep
sneer beef heel street—frée dom sweet nefs need-
ful greed y spon dee—deg rée fore seen dif creet
ef teem car eer in deed—pat en téé.

¹
ei *sounding* a.

Feint veil reign eigh~~t~~ vein heir feign weighb.

²
eo *sounding* e.

Feof—léop ard yeom an Leonard jeop ar dy.

¹
eu *sounding* u.

Feud—neú ter feu dal Eu rope—neu trál it y.

¹
ey *sounding* a.

Hey grey eý ry—o béy sur vey or pur vey con-
vey er.

¹
ey *sounding as initial y or e.*

A'b bey gal ley pal frey vol ley mon ey al ley
par ley lam prey hack ney—at tór ney.

ew *sound-*

^I
ew *sounding* u or w.

Dew lewd grew newt flew mewl screw blew—
péw ter fin ew stew ard ew er An drew [2].

^I ^I
eau *sounding* o or u.

^I
Beau beauté bureau beáutiful portmánteau.

²
eu *sounding* yu.

Dú teous hid eous plen teoufly beau teous—er-
ró neoufly sub ter rá neous.

^I
eye *sounding* i.

Eye eyéball eyesore eyelid eyelet eyeless.

² ^I
ia *sounding* ya or ya.

Filial maniac alias obviate menial expiate—
pecúliar ret al iate con viv ial mar gra viate.

^I
ie *sounding* e.

Field grieve brief tier fiend mien wield priest
bier—reli éve belief ret rieve.

^I
ie *sounding* e or as initial y.

² ² ² ² ²
Lá dies pit ies ar mies fam il ies lil ies—in fir-
² ² ²
mit ies ob scu rit ies so lem nit ies.

ie sound-

[2] ew sounds w when preceded by r.

(25)

¹
ie *sounding* i.

² Hie ² lie ² spies ² fie ² cries ² tie—bel ² ie ² denies.

²
ie *sounding* ye.

A ² lien ² spaniel ² len ² ient ² col ² lier—ex ² pé ² dient
con ² ve ² nient ² ly ² in ² gre ² dient ² o ² be ² dient ² ly.

² ²
io *sounding* yo or yu.

Bil ² lion ² ju ² nior ² stal ² lion—do ² mín ² ion ² pos ² te ² rior.

²
iu *sounding* yu.

O' ² dium ² ra ² dius—en ² có ² mium ² Sem ² pro ² nius.

¹
ieu *and* ieu *sounding* u.

Lieu ¹ view—ad ¹ ieu ¹ rev ¹ ieu—púr ¹ lieu ¹ view ¹ less—
rev ¹ ieu' ¹ er.

²
iou *sounding* yu.

Sá ² viour ² im ² pious ² pré ² vious ² ly—im ² pé ² rious ² in-
fe ² riour ² har ² mo ² nious.

¹ ²
oa *sounding* o or o.

Road ¹ coal ¹ oak ¹ coax ¹ groat ¹ foam ¹ loaves ¹ coarfe
roar ¹ hoard ¹ coast ¹ broad—úp ¹ roar ¹ hoar ¹ y—dis ¹ load
bem ¹ oan ¹ ab ¹ road.

D

oe *sound-*

¹
oe *sounding* o.

² Foe goes woe floes hoe toes doe o'er roe.

œ sounding e.

Æ cón om y œ cón om íst—œ cón óm ic al . dī-
ar r bœ a œ cu men ic al.

²
oi *sounding* oy.

Broil join void moist point coif—oíster toi-
Tet tur moil—dev oíd ap point pur loin exploit.

²
oo *sounding* w or u.

Hoof book cool hoop boot moon goose blood
poor soon foot brood too bloom—coóp er man-
hood boo by foot ball spoon ful foot y—buf-
foón for look—af ter noón.

²
ou *sounding* ow.

Noun cloud foul four mouse ground stout
count—coún fel boun ty scoun drel greyhound—
dis coúnt pro found dev out al oud.

¹
ou *sounding* o.

Soul four mourn course court mould trou-
cours er poul try court lin els.

²
ou *sounding* w.

Tour soup bourn pour or pour sous gourd your
wound cou/d—am our sur tout cou pee.

ou sound-

²
ou sounding u.

Lá bôur fa mous coup let jour nal li bel lous
cour tes y—cour ánt ad journ.

²
oy sounding oy.

²
Cloy boys—cón voy joy ful—al loy' an noyed.

¹
ow sounding o.

Bow grown flow bowl known crow—lów ly
fal low tow ard wid ow mower for-row own er
fow er yel low nefs—dis ówn bel ow.

²
ow sounding ow.

Now bowl frown bow dowse crowd—pow' der
cow ard dow ry tow el cow slip—al low' ren own.

u followed by another vowel.

Quaff quack squat—quádrant quarrel quarto—
guard quake guár dian guefs—cón quer que ry—
piq uét quest—im brúe pur sue—fruit quire build
quite guíld quit guín ea fuit quív er pur súit
quín tal squall cón dúit guít ár—már quis qui et—
Guy—él o quent equity pás quin ade har le quin
quote lí quor buy—quó rum quo ta quon dam—
quo tíd ian mar quee—quód lib et quirk dis fuáde
quáint ly mar quis—quan dá ry.

u after q, r, or s, has the initial sound of w;—it is otherwise silent.

u after g is generally silent.

^I
ue *sounding u.*

Sue ár gúe un dúe ^I cue ^I sub dúe ^I vá ue ^I vír tue.

^I wo *sounding w.*

Two womb—wóm an womb y wom an hood.

^I ue *silent.*

^I Vague ^I ap o logue ^I rogue---o páque ^I col logue---
éclogue ^I colleague ^I prologue---grotesque ^I har angue---
cat al ogue ^I barque---di al ogue ^I fyn ag ogue---mosque
ép il ogue ^I dem ag ogue, &c. &c.

ue is silent when it ends a word after g or q.

A PROMISCUOUS EXERCISE.

Heart móun tain bread field—pow'er bare foot
beau ty hack ney—beg úile spoónful point—lam-
poón en dear—friend foun tain in quí ry quí et-
nels broad leave—ex piate fruit ful ly—out wear
griév ous quail—do mín ion un clean—mal quer-
ade—sin ew gai et y—drown swear—scrú pu lous
treat y—blood jóy ous rep ar tée tran quíl lit y
aú tumn main tain—sá pient hei nous ly—stream
en có mium—méad ow zeal ous val iant fear ful—
o rién tal úp roar dead—dis al lów over grown—
hear—jew el ler gout y—mourn rig ad oón jóc-
key un bel iév er zeug ma ab sté mious æ cu-
mén ic al blown ex plóit—fraú du lent e quin ox
ref í lient cól lo quy for beár im mat e riál it y
pró noun lan gour pur suiv ant—scrawl—cours-
ier sua vit y gran deur lau reate—feign—pán ta-
loon fa mous—bo héa cause way.

C H A P.

C H A P. III.

Consonants that vary in Sound.

THE variable Consonants are c, g, n, s, t, x, z.

	1	2	3	4
c has three sounds,	c	s	fh*	
g has two sounds,	g	j		
n has two sounds,	n	ng†		
s has four sounds,	s	z	fh‡	zh‡
t has two sounds,	t	fh		
x has four sounds,	x	gz	kfh	z
z has two sounds,	z	zh		

c sounding s [i].

Cite face mince cyst cent twice cere peace
 scone sauce---cistern cynic cygnet centric
 science city pencil---cement conceal grimace
 expence produce police---celebrate centrally
 cylinder citizen pendency cynical---civil
 ity censorious pacific---circumscribe sacer-
 dotal coalesce.

c sounds s when followed by e, i, or y.

c sound-

* fh is a sound compounded of s and h.

† ng is a sound compounded of n and g.

‡ zh is a sound compounded of z and h.

[i] The first, or most common sounds of the variable consonants, have been sufficiently exercised in the preceding Chapters.

c sounding sh.

Gré cian gra cious o cean con science gra ciate
 pre cious hal cyon con scious nefs---co ér cion súf-
 fic ient com mer cial crus ta ceous as so ciate om-
 nif cient ju dic ial op tic ian tes ta ceous pro-
 fic ient---con tu má cious fac rif ic ial.

*c sounds sh before i and another vowel when they
 form a diphthong; or when followed by a vowel sound-
 ing as initial y.*

g sounding j.

Gem age bridge gibe gorge---gél id gen der
 hugely ge nus clergy le gion gin ger ge nial---
 con geál sug gest [2] en gage reli gious gi gan tic
 con ta gion---gén er ate edge sur ge in gé nious.

g sounds j before e, i, or y.
In other situations g retains its proper sound.

n sounding ng.

Bank lynx monk cinque---hán ker tan kard
 ran cour conquest in stinct lingo pre cinct lan-
 guid con course ad junct sanc tit ude sin gu lar---
 dis tinct anx i et y con junct.

*n sounds ng, in monosyllables, when followed by any
 of those consonants which are formed by the root of the
 tongue and palate; in polysyllables when the accent falls
 on that syllable.*

In other situations n retains its proper sound.

s sound-

[2] When g is followed by g, and the accent upon the second syllable, they retain its second sound.

When the accent is upon the first syllable they retain its first sound.

Two letters of the same formation frequently follow each other, but are never both sounded in proper speaking.

s sounding z.

Hose rise fools ribs his praise use has----mú sic
 clof et dif mal---ref últ ab solve---húf band víf age
 bap tism---birds rose is---ad vífe dif may dif cern
 ref olve---cáfu al mífer y pa triot ífm páf fy dam-
 fel critic ífe cafe ment prif moid---in clófe per use
 dif arm dif solve ab used rel íes.

*s sounds z when it ends a word after b, d, g, l, m,
 n, r, v, or th; when it ends a word after ce, ge,
 fe, xe, ze, che, she, or a diphthong; in the ter-
 minations es, ífe, ofe, use, and fm.*

s sounding fh.

Mán fion fure ly páf fion nau feous cen fure
 cef fion---ex púl fion díg ref fion---A'fía pref fure
 tif fue fef fions fúgar nau fea Per fían---ex páñ-
 fion fuc cef fion af fure dím en fion am bro fía
 pof fef fion in fu rance.

*s sounds fh when preceded by a consonant, and fol-
 lowed by i and another vowel; or before the initial
 sound of y.*

s sounding zh.

Hó fier meaf ure---con fú fion col lif ion---léi-
 fure al lú fion cró fier oc cá fion treáf ure---prec-
 íf ion in va fion---trán fient pleas ure---in cíf ion
 ob tru fion per fua fion ad he fion.

*s sounds zh when one vowel precedes, and two fol-
 low;—in some words when two precede, and one follows.*

t sounding fh.

Pá tient fa tiate func tion mar tial---ex pá tiate
 flag it ious objec tion---cáu tious vit iate ter tian---
 sub-

sub stán tial fru it ion in it iate---rev o lú tion ed-
u ca tion---li cén ti ate in ten tion pro pit ious pru-
den tial---tran sub stán ti ate con cil ia tion.

t sounds sh before i and another vowel, or the initial sound of y.

In other situations t retains its proper sound.

x sounding gz.

Ex áct ex ot ic ex ec u tor ex or bit ant ex ert
ex ult ex em plar ex ist ence ex on er ate ex or-
dium ex ag ger ate ex or bit ance.

x sounds gz when the syllable immediately following it is accented.

x sounding ksh.

Nóx ious flux ion---ob nóx ious con nex ion
def lux ion---fléx ion anx ious ly.

x sounds ksh before i and another vowel.

x sounding z.

Beaux Xérx-es Xa vier---xeb-éck Xan tip pe
Xim e na Xen oc rat.es.

x sounds z at the beginning of proper names.

This letter, though found in Saxon words, begins no word in the English language.

z sounding zh.

Glá zier a-zure gra zier---em braz úre, &c.

z sounds zh when one vowel precedes and two follow; or before the initial sound of y.

In other situations z retains its proper sound.

This letter begins no word of English original.

A P R O-

A PROMISCUOUS EXERCISE.

Ace gem drink---ác cent agent luscious fusion
 voice gén er ous---ef fáce ex alt---ád junct ax iom
 rise---af fér tion dep re ciate---sta tion er pres cience
 frank in cense---co ér cion---fárc ic al plac id nefs
 trunk sconce éx cellence---del íc ious ex cept ed---
 pá tience pos séss fiérce nefs---el ís ion no vit iate
 e gre gious ob lige---scourge sýl lo gism ex tinc-
 tion lárge ly lose clause bráce let díso bé dience
 suc cinct Xérxes gráce---fánc tu ar y in no cence---
 ges tic u lá tion---pre con céive ef fic a cious cir-
 cum cise---súre ly swinge---plá giar ism ra tio---pres-
 úme rel ig ion ef pec ial ly---ságe ly fan át ic ism
 ób stin ac y un cir cum cí sion grudge in tél lig-
 ence scén ic al---trap é zium mil it ia leg it im ac y
 marque---in súre mag ne sia ob scen it y---pén sion
 qual if ic á tion---só ciab ly non age---noo se trace
 ink herb á ceous léi sure ly pet ítion bánk rupt
 su prém ac y---em bras úre hes it a tion---div úlge
 angel ic al ir res o lute jus tic iar y---liege juice---
 non ex íst ence rat ion al it y ir rel ig ious---tran-
 sub stan tí a tion cruise eleg í ac.

E

CHAP.

C H A P. IV.

DOUBLE CONSONANTS.

Double Consonants are the representatives of indistinct sounds, either simple or compound; and have the like analogy to consonants that diphthongs have to vowels.

The Double Consonants are ch, gh, ng, ph, fh, th, wh.

ch has three sounds,	¹ tsh ² k ³ fh
gh has two sounds,	g f
ng sounds,	ng
ph has two sounds,	f v
fh sounds,	fh
th has three sounds,	¹ th* ² th† ³ t
wh has two sounds,	hw h

ch sounding tsh.

Rich chant such scorch speech chine church
chouse—parch ment chamber chaplet charger ur-
chin chi na—chastise approach achieve—chit chat
chilblain chimney chocolate charity chancellor
stomacher charnel house—forasmuch over reach—
attach enrich beseech—cheapness cherub cham-
pion

* ¹th is formed by laying the tip of the tongue to the upper teeth, and a soft emission of the breath.

† ²th has the same formation as ¹th, and a strong expiration.

pion churchyard treacherous chilliness---cherú-
bic discharger encroachment---chéf nut chief-
tain challenge chargeably.

ch sounds tsh in words purely English, and in many others.

ch sounding k.

Chord chart chyle ache chrism choir scheme---
chóral páschal chroníc anchor stomach anarchy
echo character chronical bacchanals chymical
chrysolite alchymy christendom chorus distich
chaos choler---chirúrgéon chromatic parochial
mechanic chimera monarchal---Bácchus Plu-
tarch scholar architect pentateuch eucharist---
chronóloger chirurgery---catechúmen.

ch sounds k when before or after r in the same syllable; in derivatives principally from the Greek.

ch sounding sh.

Inch catch hanch filch chaíse stretch watch
bunch---trúncheon stanchly charlatan chivalry---
³chagrin ³chicane ³machine---³chevaliér ³capuchin
debauchee chandelier---entrénch chamade dis-
patch champaign.

ch sounds sh when preceded by l, n, or t;—in some words adopted from the French.

ch silent.

Schism drachm yacht schédule schismátic, &c.

gh sounding g.

^IGhost---^Ighérkin ghostly burgher ghaftly, &c.

gh sounds g when it begins a word.

E 2

gh sound-

gh sounding f.

Laugh trough laughter cough roughness slough
chin cough draught chough enough toughness, &c.

gh silent.

Sigh fought slough weigh fraught right pugh³
plough might dough daughter high--slaughter
haughty neighbour--inveigh bough tight Hugh
drought straight--doughty borough furlough
eight--ploughman Alborough Scarborough, &c.

*gh generally sounds f when it ends a word after a
diphthong;—it is otherwise silent.*

ng sounding ng.

Bring long lungs flang--kingdom singing
strongly--bung longing--prolong amongst un-
feeling spring tide belong--winging kingly.

*ng sounds ng when at the end of monosyllables, and
their derivatives.*

ng divided.

Hungry finger strongest lingering longer
linguist fungous jangling languor sanguinary.

ph sounding f.

Phleme phrase phasm--pharos pheasant prophet
sulphur zephyr sphere old physic--blaspheme dec-
ipher triumphant--aphorism atmosphere met-
aphor sycophant pharmacy emphasis porphyry
paraphrase philomel philanthropist--stenog-
raphy philosophy emphatic phylactery
seraphical sulphureous--metamorphose phra-
seology philological pharisaical--Orpheus
hyphen

hyphen phantasm phosphorus---amphibious
physician phlebotomy phenomenon.

Ph *sounds* v in Stephen phial nephew.

ph *divided.*

Shepherd Clapham---uphold upholsterer, &c.

sh *sounding* sh.

Shed wish shop shriek shrewd shall---shilling
shower sheepish shameful---abash shagreen ref-
resh---shudder shapely hardship British shrove-
tide punishment shuddering showery---dishével.

sh *divided.*

Hóghhead hartshorn Leufham Gresham Ches-
hunt Eversham---mishap dishonest dishonest
dishearten---dishabille.

th *sounding* th.

Throne death thatch theme health thing thread
forth length thwart---thankful worthless thirsty
ethics youthful thousand thievish threatful path-
less thraldom earthly---athirst bethink uncouth
athwart bethought inthral---theorist catholic
faithfully sympathize soothsayer swarthiness
thrivingly---cathartic cathedral pantheon path-
etic thermometer theocracy theologist.

th *sounds* th at the beginning and end of most words;
when before or after r; and in proper names.

th *sounding* th.

Them this their thou that thence they thine
thee than swathe thy smooth clothe these with
there-

² ¹ ² ¹ ² ²
 therewith--thénceforth fathom thither north-
 ern father farthing brother rather therefore--
 benéath thereto themselves bequeath thereby
 thereof thereafter--wéather thereát hither there-
 out féather---thereab out underneath.

¹	²
<i>th sounding th.</i>	<i>th sounding th.</i>
cloth breath teeth	<i>to clothe' to breathe to teeth</i>
lath oath youth bath	<i>laths oaths youths to bathe</i>
south north	<i>southern northeast</i>
sheath sooth worth	<i>to sheathe to sooth worth y</i>
mouth path	<i>mouths to mouth paths</i>

²
*th sounds th at the beginning of several monosyllables,
 and when between two vowels.*

This and the foregoing rule have many exceptions.

th sounding t.

Thill Thames thyme---Thómas An thony Cath-
 arine Dorothy Caith nefs isthmus *phthific*, &c.

th divided.

Goátherd Spithead penthouse Chat ham Bat-
 hurst Grant ham posthumous---Bright hélm stone.

wh sounding hw.

What where while which whiz wheat whey
 whale---whimper whitlow whither whitfun tide
 whitewine whisperer whimsical whimwham---
 whereín whén ever wherewith.

wh sounding h.

¹
 Whole whurr whore whom wholly, &c.

A P R O.

A PROMISCUOUS EXERCISE.

Scorch wealth atách leáther bet róth---át mos-
 phere cath olic---neigh wheeze with stánd---nóth-
 ing parch ment balan cing---chron ólog er shápe-
 leís draught bác chan als chaíse untaught thyme
 chic áne flúggish am óngst with---aúthor parag-
 raph voucher---scratch chasín for sóoth---áthe ísm
 laugh ter tro chee churl ish---fourth chart cash ier---
 not with stánd ing usque baugh---charm haunch
 fóng ster---almígh ty here with chi merical---chyle
 breathe méchan ísm en lígh ten eth---búsh el wharf-
 inger---else w hére bísh op ric phra se árch it ect *
 arch bísh op nev er thel éfs math em át ícs au thén tic
 harsh chál lenge over whélm---heá then ish watch-
 ing mel an choly---un couth through chár acter---
 ex tín guish an tip ath y---whole ghást ly---leth ár gie
 phil an thropy---scythe brought eighth althóugh---
 fás hion stom acher---trough---beq ueáth dem ol ish-
 án arch y welch cham págne---chým ístry figh ing
 treach ery---mach in átion the oretic authen tic-
 ity---thrésh old cough ge o gráph ical lách rym-
 ary cheval ier---chag rín detach---píthy neph ew--
 thanksgíving beseech---étching what birth chér-
 ish---ash ámed an oth er---heálthy em phá tic.

PROPER NAMES.

A'thens Cassius Homer Newton Virgil Noah
 Utrecht Shakespear Joseph Japheth Lucius Mo-
 loch Ger mans Glasgow Ireland Cromwell Dur-
 bam

* *Arch* is commonly sounded *ark* before a vowel, *arish* before a consonant.

ham Indians Edward Spaniards Naphtha Egypt
Helen Quæstors Strephon Lewis Morpheus Ips-
wich Pyrrhus Guernsey Cynthia Pythias.

³Viénne ³Pierre Monteith Dumfries Sheerness.

Africa Cicero Jonathan Hannibal Manches-
ter Philomel Eubulus Sicily Macedon Tantalus
Ostragoth Romulus Cunnigham Lancaster
Yarico Corydon Joshua Paridel Alexander
Ulysses Anchises Euphrates Achilles Diogenes
Micipsa Italians Horatius Lucretia Judea Dar-
ius Fabritius Gomorrah Decemvirs Hiempfal
Jugurtha Olympia Southampton Eacian Ac-
asto Quintilian Britannia Septimius Goliath
Lavinia Arphaxad Ludolphus Prometheus
Sempronius Ithobeth Barbadoes Venetian
Abimelech Melchizedec Northumberland Py-
thagorus Telemachus Ahithophel Deiphobus
Elizabeth Menadulus.

Anarcháris Rehoboam Artaxerxes Babylo-
nians Zechariah Theodoric Neapolitans Ar-
istarchus Celtiberia Dionysius Pandemonium
Ladiflaus Caledonia Theodosius Lusitania
Carthaginians.

Capitolinus Lacedemonians Athenodorus
Arimathea Nebuchadnezzar Halicarnassus Ar-
istobulus---Chilo Ashdod Machir Portsmouth
Tetrarch Sheffield Morpeth Phaeton Sophocles
Fotheringay Rotherham---Winchelsea Othello
Bucephalus---Malabar Inverness Fontenelle.

C H A P. V.

E X C E P T I O N S.

¹
a sounding a.

HASTE strange scarce vague Ra/ph bathe ache
bass waste plague---cám bric ancient dan-
ger ranging chastity angel Cambridge man-
ger---exchange opaque archangel ideas, &c.

a retains its first sound before n when followed by
g sounding j; before ste and ue silent in several words.

¹
e sounding e.

Phlegm---bénches graces glaffes wages teaches
prizes blushes vexes roses furges dunces tref-
passes---disclóses embraces relaxes expunges
dispatches apprizes embellishes, &c.

e retains its first sound before final s when preceded
by c, g, s, x, z, ch or sh.

¹
i sounding i.

Child mind sign nigh isle climb Christ blithe
pint whilst blind ninth mild bright scythe wind or
² wind---²¹ rá dii ²¹ viscount ²¹ ge mi ² kindness---be hînd
con dign affright resign indictment, &c.

i retains its first sound before ld or nd in monosyllables
and their derivatives; before g or gh when silent.

F

o sound-

^I
o sounding o.

Bold poll fol¹k jolt won't host³ torn gold or gold
don't borne scold corse rogue gross sworn forth
colt Job sloth comb ford vogue worn port porch
both scroll---only holster wholly---uphold revolt
pro rogue import enforce, &c.

o retains its first sound before ld, ll, or lt in monosyllables and their derivatives; before r, ft, lst, th, and ue silent in some words.

^I
y sounding i.

Dený descrying out fly---jústify al¹ly m³ultiplying---therebý a wry espy---crúcif¹ying---julý
imply decry---mór¹tify¹ing apply---édif¹ying dignify
fructifieth glorify, &c.

y retains its first sound when it ends a word after f or pl, and when the accent falls on that syllable.

^I
g sounding g.

Get give gyves geese gilt gift gimp gills girt
gear gig---giddy sluggish eager gizzard gelding
anger gimlet gilder gewgaw gibbous Gilbert
Gilead tiger---begin together Gethsemane, &c.

g retains its first sound in words derived from the Saxon and Teutonic languages.

^I
t sounding t.

Tie tierce--dúties tied loftier haughtiest dainties
emptied parties mightier cities lustiest, &c.

t retains its proper sound in derivatives from words ending in y.

gh pro-

²
gh pronounced as u.

Búrgh Edin burgh Ham burgh Got ten bur gh.

²
e transposed, and sounding as i.

A/ble (abil) acre lustre babble double fable
mitre spectre candle trifle idle livre shuffe ogle
circle fabre staple cycle rifle maugre dwindle
triple gentle lucre title thimble axle centre
stumble trouble feltre ombre ochre nitre mas-
sacre orchestre sepulchre---salt pétre, &c.

*Words ending in le or re, when preceded by a conso-
nant, have the e transposed in pronunciation.*

Final e having no influence on the preceding vowel.*

Are come bade dove gape gone have give shone
some love---dócile novice toil some caprice fam-
ine textrine camphire misfile sanguine practise
passive injure promise destine respite office
flexile tenfive chalice---un dóné become forgive
deposite apprentice imagine indocile infertile
unwholesome disservice intestine decisive ex-
amine projectile indefinite---édifice genuine
perfective opposite discipline hypocrite infin-
ite artifice duplicate cumbersome---overcómé
overlive---másculine orifice obstinate---ac cóm-
plice inconclúfive, &c.

Final e pronounced.

Mámre quære Acme Tempe Chloe Thule
Ate Pfyche Circe Lethe Strophe Daphne Jesse
Phebe

* This happens particularly when v goes before e: this letter in old English being represented by f, as *gif*, *lof*, now written *give*, *love*; afterwards when v was represented by u, they added e to shew that the u was to be pronounced v.

Phébe Calpe Thifbe Simile recipe Bernice
 Cybele Niobe---Andante Euterpe Arachné Af-
 tar te Mandane Soracte Xantippe Omphale Can-
 dace Diane Tifphone extempore apostrophe
 hyperbole diaſtole Andromache Ariadne Eu-
 phroſyne Caſſiope Terpſichore Eurydice an-
 emone cataſtrophe epitome Penelope Geth-
 ſemane Antipodes ſatellite or ſatellite Mel-
 pomene Calliope Berenice Parthenope Dem-
 odice enallage Callirhoe---Hippocréne, &c.

*Final e is pronounced in moſt proper names of Latin,
 Greek, or Hebrew extraction.*

In theſe languages all final vowels are founded.

Two vowels, which commonly form a diphthong, divided.

Béing briar dial client druid poem giant
 real truer Joel deiſt gruel pious truant viand
 ſcience deiſm dier fluid Moab Jael Noah ſtoic
 Zoar Troas cruel lion bias crier Nain Leah
 gluſh ruin fluent vial doer Zoan Doeg ſcion
 liar duel viol Baal trial triumph.

Hierarch diadem atheiſt theatre heroine
 ruinous realize pleonaſm fealty dialect cur-
 rier Gibeah genuine theory jeſuit dialogue
 diary ſuicide ſtoical laity recreate hebraiſm
 dialiſt wiſeacre caſuiſt poeſy miſcreant Deity
 diaphragm riotous cruelty phaeton.

2

Create creator idea albeit coequal piazza
 devoir muſeum Leander Vienna poiſſance her-
 oic pantheon Judea preamble Mizraim Hoſea
 Meſſiah

Messiah mosaic Malchiel Bethpeor Gilboa
aerial Caiaphas triennial Elias Man oah.

Preexist reassume preordain deobstruct re-
unite coalesce preengage reelect.

Fluidity coagulate diameter gratuitous
beatitude proprietor variety diastole theat-
rical reiterate deistical theodolite diaphanous
impiety judaical anxiety diagonal rean-
imate fortuitous society.

Beatific coalescence diabetes Cleopatra
Jeroboam Galileo diagnostic scientific rec-
reative diapason Archelaus Ptolemaic.

Ambiguity algebraical conspicuity geo-
metrical osteology oleaginous genealogy
contrariety phraseology geographical.

Anacreontic Agésilas epicurean disingen-
uity Arimathea hieroglyphic archiepiscopal.

CHAP.

C H A P. VI.

SILENT CONSONANTS.

²
e silent, or sounding as i.

L Oved even proved---tóken weasel smitten
 oxen seven heathen cozen given revel
 open moisten every courtesy sodden deafen
 heaven hearken marshal sovereign earthen
 cloven wednesday waxen brazen ravenous eve-
 ning---confused concealed obtained.

e not silent.

Háted linen naked omen hearer ragged
 aspen travel crooked vessel aged hymen sacred
 hyphen wicked kitchen cruel novel woollen
 wretched parcel barter chapel barren channel
 chicken firen manes barrel fullen clover---con-
 fided contented upbraided related, &c.

i silent.

Evil devil cousin médecine business Salisbury.

²
o silent, or sounding as i.

Iron beacon weapon falcon Nicholas mason
 reason reckon parson crimson prison damson
 glutton pardon lesson poison blazon &c.

b silent.

Dumb jamb debt bomb doubt comb womb
 limb tomb climb thumb---coxcomb lambkin
 debt or

debt or bdellium plumber y subtle---ben úmb fuc-
cumb, &c.

b is silent after m, or before t, when in the same syllable.

c silent.

Víct uals miúcle Czar scene---víct ualler sci on---
discérn in díct Czar ína in díct ment, &c.

c is silent when followed by t in a few words.

d silent.

Ríb band handsome rundlet landlord handsel
weasand windlafs pendant handkerchief, &c.

d is silent after n in some words.

g silent.

Gnaw feign sign phlegm gnash--gnó mon en sign
signior foreign bagnio poignant diaphragm
apophthegm--expúgn assign champaign propugn
arraign resign, &c.

g is silent before m or n when in the same syllable.

h silent.

Rhime myrrh herb wharf rhomb John---hón est
humble rhenish humour hostler honour dipb-
thong heirs rhubarb wharfage Abraham hour-
ly--Mefsiah catarrh Manasseh---hóspital rheto-
ric rheumatism rhapsody honorary, &c.

*h is silent after r when in the same syllable; as
the beginning of many words.*

k silent

k silent.

Know knave knock knit kneel knife knead
knight knap sack knock er knot ty--un knówn, &c.

k is silent before n at the beginning of words.

l silent.

Calf could talk qualin folk would psalm walk
yolk halve balm calves Ralph---sól der salmon
chald ron alm ond---fu sıl be half---Nór folk Lin-
coln Chelmsford Aln wick Suffolk, &c.

*l is silent in the combinations alf, alk, alm, alv,
and uld.*

n silent.

Limn kiln hymn---sólemn autumn column
lime kiln government---con témn con demn, &c.

n is silent after m or l when in the same syllable.

p silent.

Tempt corps---émpty pseudo symptom sap-
phire psalmist---ac cómpt (account) receipt con-
tempt pneumatic presumptive--ptífan raspber-
ry Ptolemy, &c.

*p is silent before s or t at the beginning of words,
and in the combination mpt.*

s silent.

Isle sour---ísl and puifne viscount íl et---Car kille
dem esne frac as Bel hille---lou íf d'ór, &c.

s is silent before l or n when in the same syllable.

t silent

t silent.

Gout (a taste) soften castle bristly whistle
 nestling moultien mortgage boatswain wrestle
 listen jostle hasten bustle hostler currants waist-
 coat postscript Christmas hautboy (ho boy) tur-
 bant oftentimes Stadtholder--eclat toupet rag-
 out postpone epistle apostle--mortgagée, &c.

t is silent in the terminations ften, stien, and file.

te silent.

Charlôtte lunette coquette gazette, &c.

w silent.

Wrath wrong wreath wretch write wrack
 writhe sword woo wrest swoon wound--answer
 wrapper housewife wrinkle wrangle cockswain
 Greenwich Warwick--a wrý bewray, &c.

w is silent before r at the beginning of words.

Both the form and sound of this letter are excluded from the languages derived from the Latin.

G**ADDI-**

ADDITIONAL OBSERVATIONS.

²
a sounding as ya.

Gárment garland gar nish gather gar den, &c.

²
a sounds as ya after g in several words.

i sounding as yi.

Guide guise skirt guile kind girl skýlark, &c.

i sounds as yi after g and k in some words.

t sounding as tsh.

Bástion frontier bounteous courtier bestial
righteous question meteor—suggestion combustion
celestial digestion, &c.

t naturally falls into this sound when before a vowel
sounding as initial y.

²
u sounding as yu and t as tsh.

Créature nurture natural picture sculpture
fortune future texture gesture scriptural cap-
ture censure nature century, &c.

²
u has the sound of yu before the termination re,
when the accent falls not on that syllable.

d sounding as dj.

Sóldier merídian—gráduate cordial guar dian.

d is sounded as dj before the initial sound of y.

ed con-

ed contracted into t.

Faced stuffed baked arched vexed passed wished
burned placed mocked taught---furnished wit-
nessed---perplexed embraced professed, &c.

To many of our Readers the preceding Observations may
appear as *novel* or *affected*; it may not therefore be unnecessary to
remark, that these modes of pronunciation are authorized by the
consent of the best Speakers.

Further Remarks on Diphthongs.

¹ aa sounds a in Aáron. ² a in Bálaam I saac Canaan.

¹ æ sounds e in Cæ'far diæ'resis. ² e in Æ'tna.

² ai sounds a in plaid pláintiff raille'y, &c.

¹ ao sounds o in Pháraoh. ¹ a in gaol gáoler com-
monly wrote jail jailer.

² au sounds a in gáuntlet laun dry saufage, &c.

³ au sounds a in aunt haunch laugh fáunter, &c.

¹ au sounds a in gauge. ⁴ awe sounds a in awe
(reverence.)

² ay sounds oy in ay (yes) ¹ aye sounds a in aye
(always.)

² ea sounds i in Earl learn earth. ³ a in heart hearth.

² ee sounds i in been cóf fee lev ee. ² e in chéer ful.

¹ ei sounds e in seize ceil méi ny---con ceit rec eive.

¹ i in sleight height heigh ho. ² e in héif er. ² i in fúr feit.

G 2

eo sounds

²eo sounds yu in méteor Gideon. ¹e in péople
feodal. ²o in George pígeon. w in galleón.

eu sounds w in rheum rheum átic con noiffeúr.
ey sounds e in key. i in eyre.

ew sounds o in shew few. ewe sounds yo in ewe
(a female sheep.)

ia sounds i in día mond. i in cár riage par liam ent.

ie sounds e in friend friénd ship. i in sieve—pierce
fierce tierce, otherwise pronounced pierce fierce tierce.

io sounds i or yi in cháriot chariotéér, &c.

oe sounds w in shoe can óe.

oi sounds i in tórtoise. a in túr kois cham ois
reconnoître con noiffeúr, &c.

oo sounds o in door floor.

ou sounds o in fought cough thought, &c.

ow sounds o in knówledge ac knówledge ment.

owe sounds o in owe.

ua sounds a in mán tua man tua maker, &c.

MISCELLANIES.

*Words which have the same sound, but differ in
Orthography and Signification.*

Ail, to be sick
ale, malt liquor
ant, an insect
aunt, an uncle's wife
ascent, an eminence
assent, agreement
Bail, surety
bale, a pack of goods
bare, naked
bear, a beast
base, vile
bass, deep in music
bays, bay trees
beys, governors
beau, a man of dress
bow, an instrument
beer, a liquor
bier, a carriage for the dead
berry, a small fruit
bury, to inter
blew, did blow
blue, a colour
boll, a measure
bowl, a round vessel
bread, food made of corn
bred, brought up
brews, makes liquor
bruise, to squeeze

brows, of the eyes
browse, to feed
buy, to purchase
bye, an indirect object
Canon, a rule
cannon, a gun
cart, a carriage
chart, a map
ceiling, the inner roof
sealing, setting a seal
cellar, a place for liquors
seller, one who sells
cession, an yielding
session, the time of sitting
choler, rage
collar, to roll up
cion, a sprout
Sion, a mountain
climb, to go up
clime, a tract of earth
coarse, rude
course, a race ground
council, an assembly
counsel, advice
cousin, a relation
cozen, to cheat
cygnet, a young swan
signet, a seal

Dam,

Dam, a flood gate
damn, to condemn

Dane, a native of Denmark
deign, to condescend

dear, of great value
deer, forest animals

demean, to behave
demesne, a Lordship

dew, a vapour
due, owing

doe, a female deer
dough, paste

Eight, a digit
ate, did eat

Fain, desirous
fane, a temple

feign, to invent
faint, weary

feint, a false show
feat, an action

feet, plural of foot
flea, an insect

flee, to run
forth, abroad

fourth, relating to order
Gait, carriage

gate, a door
grate, to rub small

great, large
gilt, did gild

guilt, a crime
groan, a sigh

grown, increased
Hare, an animal

hair, of the head

hear, to attend
here, in this place

him, that man
hymn, a song

hole, a hollow place
whole, perfect

I'll, I will
isle, an island

indict, to prosecute
indite, to dictate

Lead, a metal
led, did lead

leak, to let in water
leek, a pot herb

limb, a member
limn, to paint

Made, finished
maid, a virgin

mail, armour
male, masculine

mean, worthless
mien, behaviour

meat, food
meet, proper

mete, to measure
mews, sea fowls

muse, to meditate
might, strength

mite, an insect
moan, to lament

mown, cut down
Nay, no

neigh, the voice of a horse
Oh, alas

owe, indebted

our,

our, of us
 hour, sixty minutes
 Peak, the top of a hill
 pique, a grudge
 peal, to assail with noise
 peel, the rind
 plait, a fold
 plate, wrought silver
 pleas, allegations
 please, to delight
 pray, to beseech
 prey, plunder
 Quean, a worthless woman
 queen, a sovereign
 quire, 24 sheets of paper
 choir, a set of singers
 Rain, water
 reign, dominion
 rein, part of a bridle
 read, did read
 red, a colour
 retch, to strain
 wretch, a miserable creature
 rice, a foreign grain
 rise, advancement
 rite, a ceremony
 right, just
 wright, a carpenter
 write, to express in writing
 Rome, a city
 room, a chamber
 rough, harsh
 ruff, a linen ornament
 Sail, of a ship
 sale, the act of selling

scene, part of a play
 seen, beheld
 scent, a smell
 sent, did send
 cent. a hundred
 senior, the older
 signior, the grand Turk
 sign, a token
 sine, a geometrical line
 site, a situation
 cite, to summon
 sight, an open view
 sleight, dexterity
 slight, to despise
 so, thus
 sow, to scatter
 sew, to join
 soar, to mount up
 sore, painful
 sole, single
 soul, life
 soon, quickly
 swoon, to faint
 steal, to rob
 steel, hardened iron
 stile, steps into a field
 style, to name
 straight, direct
 strait, narrow
 succour, help
 sucker, a young shoot
 Tacks, small nails
 tax, a duty
 tail, the hinder part
 tale, a story

tare,

tare, a weed
 tear, to rend
 team, a farmer's waggon
 teem, to abound
 their, of them
 there, in that place
 threw, did throw
 through, from end to end
 throne, a seat of state
 thrown, cast
 thyme, an herb
 time, a season
 to, a preposition
 too, also
 two, a couple
 toe, part of the foot
 tow, to draw along
 Vain, meanly proud
 vane, a weathercock
 vein a blood vessel

vale, a valley
 veil, to conceal
 Waist, part of the body
 waste, to spend
 wait, to look for
 weight, heaviness
 ware, cautious
 wear, to waste
 way, a road
 weigh, to balance
 wey, forty bushels
 weak, feeble
 week, seven days
 wheel, a body of matter
 wheel, an instrument
 wood, a forest
 would, desirous
 yoke, to couple
 yolk, part of an egg

Words which differ in sound if rightly pronounced.

Rabble, rebel--accéde, exceed--fatíety, society--
 advíce, advise--accidence, accidents--créator, créa-
 ture--cénfor, censure--jéster, gesture--bórough,
 burrow--Eáster, Esther--bódies, bodice--reflex,
 reflects--pátience, patients--gréenish, Greenwich--
 mátrás, matrós--érrand, errant--axe, acts--wáry,
 weáry--dóer, door--won, one--páttern, patron--
 desérve, disserve--adápt, adept--diséase, decease--
 hóllow, wholly--home, whom--néither, nether--
 afféct, effect--márshal, martial--fir, fur--léthargy,
 liturgy--géntile, gentle--cham páign, campaign--
 gár-

gárden, guardian---ídle, idol---párson, person---
 wen, when---válléy, value---yarn, yearn---hall,
 hale---cópies, coppice---cóffin, coughing---stood,
 stud---hast, haste---the, thee---wight, white---than,
 then---ingénious, ingenuous---láttice, lettuce---
 ketch, catch---córal, choral---wail, whale---réddish,
 radish---húngry, hungary---mánor, manúre---mús-
 lin, muzzling---cúmin, coming---cómmón, com-
 mune---wo, who---mórning, mourning---cáendar,
 calenture---close, clothes---pástor, pasture---póplar,
 popular---while, wile---mallows, malice---wist,
 whist---weal, wheal---rélic, relict---lease, leash---
 chews, choose---naught, nought---won't, wont---
 wet, whet---you, ewe, &c.

*Derivatives in which the Pronunciation differs
 from that of the Primitives.*

Parent par ent age--*na tion* nat ion al--*know* knowl-
 edge--*ad mire* ad mir á tion--*sub lime* sub lim it y--
fort fort resis--*na ture* nat u ral--*break* break fast--*fear*
 fear ful--*pre pare* prep ar at ive prep ar á tion--*vine*
 vine yard--*mead* mead ow--*cheer* cheer ful--*hero*
 her o ísm her o íne--*clean* cleanse clean lin es--*con-*
spire conspir ac y--*patron* patron age patron ize--
mean meant--*cite* cit á tion--*tyrant* tyr an ny--*ex-*
treme extrem it y--*mine* min er al--*austere* au ster-
 it y--*ra ven* rav en ous--*type* typ ic al--*steal* stealth--
rasp rasp ber ry--*deal* dealt--*globe* glob u lar--*cone*
 con ic--*private* priv it y--*soft* soft en--*night* sen-
 night--*zeal* zeal ous--*su preme* su prem ac y--*are not*
 an't--*Christ* Christ mas--*der ive* der iv á tion--*do not*
 don't--*worth* worth y--*shall not* shan't--*be not* ben't.

Words in which Letters are differently sounded according to their Signification.

Lead (*a metal*) to lead--live (*living*) to live--
a tear, to tear---a put, to put---a house, to house--
worsted (*woollen yarn*) worsted (*defeated*)---close, to
close--gout (*a disease*) gout (*a taste*)--abuse, to abuse--
rise, to rise--beat (*present*) beat (*past*)---a mouse,
to mouse---job (*common*) Job (*proper*)---breath, to
breathe--slough (*a deep miry place*) slough (*skin cast
off*)--difuse, to difuse--form (*shape*) form (*a seat*)---
mouth, to mouth---a sow, to sow--wind (*that blows*)
wind (*to turn*) wind (*the air familiarly*) wind (*in the
sublime*)---an excuse, to excuse--champaign (*wine*)
champaign (*a level open country*)--diffuse (*copious*)
to diffuse--gold (*familiarly*) gold (*in the sublime*)---
I do read, I had read--he learned me, a learned man--
he is blessed, a blessed gift*.

Words in which the accented Syllable varies.

A'bsent, to absént--accent, to accent--collect, to
collect--compound, to compound--attribute, to
attribute--frequent, to frequent--convert, to con-
vert--rebel, to rebel--object, to object--essay, to
essay--torment, to torment--refuse, to refuse--ex-
tract, to extract--present, to present--incense, to in-
cense--abstract, to abstract--confine, to confine--
cement,

* "The termination *ed* is sounded full in some adjectives and adverbs, though not in the verbs; as in the adjectives *learned, blessed,* and the adverbs *learnedly, blessedly,* &c.—In reading Scripture and the church service, this contraction is by some thought inconsistent with the solemnity and importance of the occasion. I think otherwise: the sounding of the vowel in this ending enfeebles the pronunciation of many words, and has a disagreeable and uncouth formality." SCOTT.

cement, *to cement*---digest, *to digest*---august, august
 (*grand*)---converse, *to converse*---export, *to export*---
 transfer, *to transfer*---conjure (*to charm*) conjure (*to*
entreat)---descant, *to descant*---entrance, *to entrance*---
 conduct, *to conduct*---transport, *to transport*---
 record, *to record*---discount, *to discount*---permit,
to permit---outwork, *to outwork*---supine, supine
 (*lazy*)---minute, minute (*small*)---desert, *to desert*---
 precedent, precedent (*former*)---impress, *to impress*---
 produce, *to produce*---subject, *to subject*---interdict,
to interdict---forecast, *to forecast*---invalid, invalid
 (*weak*)---ferment, *to ferment*---escort, *to escort*---
 gallant, gallant (*brave*)---project, *to project*---inlay,
to inlay---insult, *to insult*---conflict, *to conflict*, &c.

TERMINATIONS.

The terminations joined to radical words produce an amazing variety in the English tongue, as will appear by attending to the following table; where the terminations are in *Italic* to distinguish them from the radical words.

y is changed into i, and e is always silent before a termination.

Pliable remarkably blockade cordage original
 performance rampant cookery tributary fortunate
 confirmation burned patentee harden dependence
 consistent crier charioteer watches countess readest
 beggar heareth freedom joyful knightood poetical
 pontificate service discernible contemptibly luckily
 courtesan heroic cashier spending action childish
 criticism artist choirister abusive scarcity civilize
 lambkin graceless coverlet duckling boldly vestment
 partner craftiness hillock successor famous bishopric
 executrix finery lordship burdensome songster spit-
 tle inchantress surety solicitude pleasure partisans
 gleamy dotard bowyer citizens.

An Exercise on the Terminations.

Blamable acceptably cannonade postage denial
 falsity wisely confession formal youngling ob-
 servant annoyance boyish miller limitation eaglet
 cancerous boundary whimsical ruination cloud-
 ed trustee taller ably justice golden healthy subsist-
 ence mockery dealt fellowship pithy hopeful oldest
 fleecy removable fishery grossest poetize centric
 repenteth safety dukedom merciful earnestness
 brotherhood alphabetical treasurer condensable
 cowardice garreteer defensible artisan choleric
 audibly paver *or* pavier worthily distributing in-
 vention softish Catholicism sawyer organist bar-
 rister Christianity imperialist attractive autumnal
 idolize convulsion cubical physician juiceless first-
 ling harmless gravely guidance pulsion black-
 ness amplitude precisely studier craftiness sur-
 vivor solicitous administratrix blazonry covetous
 blushing bigotry stewardship spinster tattler hap-
 piness forgery cruelty consumptive sensibly heiress
 lawyer exceptive laughable patriarchate brigandine
 gazetteer Judaism austerity.

Particular Examples of Deviation from the Rules of Orthoepey.*

²
a sounds as e in any many.

³
e sounds as a in Derby Berkshire, Jersey, &c.

e sounds

* Custom has warranted many deviations; and the polite and learned of our country have authorized a mode of utterance, which cannot be subjected to rule, and can only be acquired by imitation and practice.

²
e sounds as i in yes pretty yesterday England
serve stern wert person English mercy, &c.

²
o sounds as u in tongue come worse done love
won month work other chaos wonder, &c.

² a the my when unemphatical are pronounced a
² the my---by thy are sometimes pronounced by thy.

a and o in several monosyllables, when unemphatical,
have an indistinct sound given them resembling u or i,
as for from was forth that wont, &c.

o and u, when ending unaccented syllables, generally
retain their first sounds, as also impotent arduous
motto calculate contributory, &c.

a and e in unaccented syllables have the sound of
² i, as truant counsel image bracelet guiltless, &c.

oo sounds as initial w in good foot wood wool.
you and your when unemphatical, and in familiar
² ⁴
language, are pronounced yi your.

The aspiration of h in him his her, unless they are
followed by a pause, or emphatical, is scarcely, if at all,
perceptible.

Words

Words in which the Orthography differs remarkably from the Pronunciation.

WRITTEN.

PRONOUNCED.

Once lough connoisseur;	Wonce lock connafoor. ¹
Bury busy ewe;	Berry bizzzy yo
Beaux escalop eschalot;	Boze scallop shalot
Woman Hallelujah;	Wooman Halleluya ²
Women of vat veneer;	Wimen ov fat feneer
Bayonet fewer (a drain;)	Bayonet or bagonet shore ¹
Colonel Lieutenant;	Curnel Listenant
Accompt comptrolhough;	Account control hock
Satiety rendezvous	Sasiety rondevou ³
Hiccough burgh;	Hiccup buru ²
Muscle damascene;	Musel damzon
Fusifl eclat toupet;	Fufee ecla toupee ^{4 3}
Ragout shough quay;	Ragou shock kee ³
Squinancy waistcoat;	Quinzy wefcut
Boatswain cockswain;	Boson cockfon
Poltron aisle gout (a taste);	Poltroon ile gou ^{1 3}
Halfpenny sacrifice;	Hapenny sacrifize
Twopence threepence;	Tuppence thrippence
Fivepence corps;	Fippence core <i>sin. cores pl.</i>
Puifne chamois suffice;	Puny shammy suffize
Asthma scepticism;	Asma skepticism
Debauchee phthific;	Deboshee tizic
Cucumber cauliflower;	Cowcumber colliflower ^{2 2 2}
Roquelaure housewife;	Rocklo huzif

Mr

WRITTEN.

PRONOUNCED.

Mr Mrs St	Mister Misses sint
Ralph Abraham Thames ;	Rafe Abram Temz
Leicester Worcester ;	Lester Wooster
Gloucester Cirencester ;	Gloster Cifester
Marlborough Beauchamp ;	Malbro Bicham
Birmingham champignon ;	Brimijam ³ champinyon
Havreford Shrewsbury ;	Harford Shrof ¹ berry.

*An Explanation of some common Abbreviations,
or Contractions of Words.*

A. or Anf. Answer	Cr. Creditor
A. B. Batchelor of Arts	D. D. Doctor of Divinity
Abp. Archbishop	Do. Ditto, the same
Acct. Account	Esq; Esquire
A. D. the year of our Lord	F. R. S. Fellow of the
A. M. Master of Arts	Royal Society
A. M. the year of the world	F. S. A. Fellow of the
A. M. before noon	Antiquarian Society
P. M. afternoon	Gen. General
Bart. Baronet	G. R. George the King
B. D. Batchelor of Divi-	Id. Idem, the same
nity	i. e. that is.
C. C. C. Corpus Christi	I. H. S. Jesus Saviour of
College	men
C. Cent. hundred	L. Liber, book
Capt. Captain	L. Libra, pounds
Chap. Chapter	Lieut. Lieutenant
Col. Colonel	L. C. D. Lord Chief Justice
C. P. S. Keeper of the	L. L. D. Doctor of Laws
Privy Seal	M. B. Batchelor of Physic
	Messrs.

Messrs. Messieurs, Sirs,	P. S. Postscript
Gentlemen	Q. Question
M. D. Doctor of Medicine	Rev. Reverend
M. S. Sacred to the Memory	S. South, E. East, N. North, W. West
MS. Manuscript	Servt. Servant
N. B. mark well	S. T. P. Professor of Di-
N. S. New Style	vinity
O. S. Old Style	V. Verfe. Vide, see
Obt. Obedient	viz. that is to say
Philom. a lover of learning	&c. <i>et cætera</i> , and the rest.

A Table of Figures.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
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XXXIII	XXXIV	XXXV	XXXVI	XXXVII	XXXVIII								
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LXXIV	LXXV	LXXVI	LXXVII	LXXVIII	LXXIX								
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LXXX	LXXXI	LXXXII	LXXXIII	LXXXIV	LXXXV								
86	87	88	89	90	91								
LXXXVI	LXXXVII	LXXXVIII	LXXXIX	XC	XCI								
92	93	94	95	96	97	98	99						
XCII	XCIII	XCIV	XCV	XCVI	XCVII	XCVIII	XCIX						
100	200	300	400	500	600	700	800	900	1000				
C	CC	CCC	CCCC	D	DC	DCC	DCCC	DCCCC	M.				

P A R T II.

Orthographical Rules and Disquisitions.

SPELLING is the art of forming words of letters, by naming each distinct syllable, and uniting them by accent*: in writing, it is the due expression of a word by its proper letters.

1. We ought to retain as many vowels, and drop as many consonants, as are found to be consistent with the practice of the best Authors, and the pronunciation of our Language.

2. We ought not to deviate too far from the etymology of words on the one hand, nor from a just pronunciation on the other.

3. In Prose no unnecessary abbreviations should be used.

Some people very improperly write *injoy* for *enjoy*, *intire* for *entire*, *inviron* for *environ*, *ingage* for *engage*; all of which we have from the Latin, through the medium of the French.—The Latins wrote *invidia*, *inimicus*; but we write *envy*, *enemy*; not *invy*, *inimy*, which we may do as properly as in the words above, if the French derivation is disregarded.

As our language is already too much crowded with consonants, we ought not, in imitation of some Authors, to write *entred*, *frightned*, *strenghtned*, *hastned*, *hindred*, &c. for *entered*, *frightened*, *strengthened*, *hastened*, *hindered*, &c.

The following words need not be apostrophized, even in poetry, far less in prose, as the two syllables are pronounced in the time of one; *heavenly*, *ripening*, *evening*, *every*, *flattening*, *courtesy*, *opening*, *sovereign*, &c. These appear less Gothic to the eye than *beav'nly*, *rip'ning*, *ev'ning*, *ev'ry*, &c.

I

The

* "By passing on the vowels and consonants on the sides of four dice, he has made this a play for his children, whereby his eldest son in coats has played himself into spelling. LOCKE."

The following words have an uncouth appearance to the eye without a vowel, *dabb'd*, *embrac'd*, *slop'd*, *engag'd*, *link'd*, *robb'd*, *deferr'd*, *stopp'd*, *abhorr'd*, &c.

When the termination begins with a vowel, we commonly drop the one that ends the radical word; as, *loving*, *blamable*, *hating*, *advisable*, &c.—It is retained after *c* and *g* when they would otherwise lead to a wrong pronunciation; as *peaceably*, *chargeable*, *changeably*, *serviceable*, &c.

The following words may be written without a final *k*, *catholic*, *comic*, *critic*, *ecclesiastic*, *public*, *pacific*, *rustic*, *plastic*, *physic*, *logic*, &c. In the following words, derived from the Saxon, the *k* should be retained, *back*, *stick*, *quick*, *havock*, &c.

l at the end of monosyllables is doubled; as *ball*, *still*, *full*, &c. In words of more than one syllable, and after a diphthong, it is written single; as *channel*, *tendril*, *fail*, *coal*, &c.

Some write *precious*, *gracious*, *vicious*, with a *t* instead of a *c*, not considering that these words are derivatives from *price*, *grace*, *vice*, and should therefore conform to the analogy of the English language.

When to write *cial*, *cian*, at the end of words, and when *tial*, *tian*, depend often on the English primitive words from whence they are derived; as from *benefice*, *office*, *consequent*, come *beneficial*, *official*, *consequential*; they otherwise depend on the Latin word in which *c* or *t* is used; as *judicial* from *judicium*, *essential* from *essentialis*, *initial* from *initium*, &c.

When to write *son* and when *tion*, generally depend on the Latin verbs from which they are derived: If the supine ends in *sum*, as *maneo*, *mansum*, we write *mansion*; but if in *tum*, as *solvo* *solutum*, we write *solution*.

Several words formerly written with the diphthong *ea*, have been rendered more agreeable to the Latin from whence they are derived, by omitting the *a*, and placing a final *e*; as *complete*, *extreme*, *replete*, *supreme*, &c.

We offend against the rule of analogy in writing *exceed*, *proceed*, *succeed*, when at the same time we write *accede*, *recede*, &c. they being compounds of the same Latin verb *cedere*.

The

The Latin diphthongs *æ* and *æ* are sometimes written without the double vowel; thus, *Etna*, *Cesar economy*, &c.

Several writers omit the *u* in *candour*, *favour*, *labour*, *vigour*, &c. whilst a greater number retain it.—As such differences tend to discredit our Orthography, it were to be wished that Authors would be uniform either in retaining or omitting.

There are many who contend for the omission of silent consonants in writing, and because they are not sounded, think their insertion unnecessary and superfluous*; but before such persons presumed to dictate their fancied improvements, they ought seriously to reflect on the consequences. Such a change would introduce uncertainty in Orthography, and confusion in the roots; and the result,—ignorance, and loss of a language. As pronunciation is continually varying, so also would language; for, if written as pronounced, scarce two persons would write alike. Suppose, for instance, in the English words *sign*, *reign*, *feign*, *benign*, *doubt*, *debt*, the *g* and *b*, which are mute in the pronunciation, should therefore be omitted in writing, thus, *sin*, *rein*, *fein*, *benin*, *dout*, *det*, what would be the consequence, but an ignorance of their precise meaning, and derivation from the Latin *signo*, *regno*, *figo*, *benignus*, *dubito*, *debitum*. So *gh* in *fight*, *laugh*, answering to the guttural *ch* in Saxon, *sicht*, *lachen*: *k* in *know* from *cnapan*; *n* in *condemn*, *p* in *receipt*, from *condemno*, *receptum*; *s* in *isle*, *island*, from *insula*; and in many other words, which are preserved in writing, though quiescent in pronunciation.

* “Another cause, which hath maimed our language, is a foolish opinion that we ought to spell exactly as we speak.” SWIFT.

PUNCTUATION.

CAPITAL LETTERS are commonly used at the beginning of a sentence, verse, proper name, title, or any remarkable word.

STOPS and MARKS point out certain pauses or rests to be made, not only for the sake of taking breath, but also to express a separation in the parts of speech in reading a sentence, and to point out their dependence *: Of these commonly are reckoned,

Comma (,) *the shortest pause*, equal to one syllable.

Semicolon (;) equal to two commas.

Colon (:) equal to three commas.

Period

* As soon as the child can pronounce words easily, he ought to be taught the use of the Stops, and accustomed from the beginning to pay the same regard to them as to the words.

‘As every member of a sentence contains some idea of more or less importance to the drift of the whole, there ought to be a sufficient pause at the end of each member, to give time for each idea to make its due impression on the mind; and the proportion of time in the pause, should be regulated by the importance of each idea, or by the closer or more remote connection which it has with the main object of the sentence.—If there be any proposition or sentiment which the speaker would enforce more strongly than the rest, he may either precede it by a longer pause than usual, which will rouse attention, and give it more weight when it is delivered; or he may make a longer pause after it is closed, which will give time to the mind to ruminate upon it, and let it sink deep into it by reflection; or, according to the importance of the point, he may do both: He may go still farther, and make a pause before some very emphatical word, where neither the sense nor common usage would admit of any—this, on proper occasions, may produce a very powerful effect.’ SHERIDAN.

Period (.) equal to two semicolons, or to four syllables.

Interrogation (?) } equal to a comma, semi-
Admiration (!) } colon, colon, or period,
as the sense requires*.

Parenthesis () equal to a comma †.

Besides the above points, there are other marks made use of in books and writing, as references, or to point out something remarkable or defective; as,

Apostrophe (') denotes the omission of a letter; as *plac'd* for *placed*; *ne'er* for *never*.

Asterism or *Asterisk* (*) *Parallel lines* (||) *Obelisk* or *Dagger* (†) *Figures* (1, 2, 3, &c.) and *Letters* (a, b, c, &c.) direct to some note in the margin, or bottom of the page.

Index or *Hand* (✎) points to some very remarkable passage.

Breve

* In pronouncing questions, care should be taken to give them their peculiar tone, and to raise or sink the voice naturally at the conclusion. 'When a question is introduced or governed by a verb, the voice should generally rise at the close, in other cases it should fall.'—"Can any good come out of *Nazareth*? Can it be sin to *know*? And do they only stand by *ignorance*? Where is *Abel* thy brother? By what *authority* dost thou these things? *Who* gave thee this authority?"

The note of admiration is often used after an invocation, or any sudden exclamation of joy, grief, detestation, &c. as "Descend from heaven, *Urania*! Ah me! Be gone! Hark! Peace! Joyful day! Miscreant, avaunt!"

† The matter contained in a parenthesis should be pronounced in a pitch of voice different from the rest of the sentence, generally lower; a short pause should be made at the beginning and end of it; and the utterance should also be somewhat quickened.—The parenthesis ought to be avoided, as much as possible, in writing.

Breve (˘) placed over a vowel, to denote it sounds short.

Diæresis (¨) divides two vowels, which generally form a diphthong.

Hyphen (-) joins words together, as *bird-cage*; it is put at the end of a line when a word is not ended.

Crotchets or *Brackets* [] inclose short sentences which have no connection with the subject treated of, but which serve for references to passages of some Book, Author, or Dates.

Paragraph (¶) points out the beginning of a new subject.

Section (§) divides a discourse into sundry heads, or distinct parts.

Ellipsis (—) denotes part of the word to be omitted; as *K—g* for *King*.

Caret (^) shews that some letter, word, or sentence, is omitted by mistake; and must be taken in exactly at that place.

Quotation (“) denotes the passage to be transcribed from some Author in his own words.

ACCENT

ACCENT *and* EMPHASIS.

ACCENT in English is a peculiar way of distinguishing one syllable of a word from the rest, either by dwelling longer upon it; as in *glòry*, *mùsic*; or, by giving it a smarter percussive force of the voice in utterance; as in *hàppen*, *mánner*.

Syllables slowly accented have the grave accent.

Syllables quickly accented have the acute accent.

Accent has a progressive force, as in *act*, *active*, *actual*, *actuated*, &c.

In derivatives the accent is generally on the same syllable as in the primitive; as *unthànkful*, *contèmptible*, *acknówledgment*, &c *.

EMPHASIS is the pointing out of some eminent word in a sentence, by some little force and elevation of the voice.

There are no errors more ridiculous, than those which have been occasioned by the misplacing of emphasis.

A Clergyman's Curate, reading in the church our Saviour's saying to the disciples, "*O fools and slow † of heart to believe all that the prophets have writ concerning me!*" placed the emphasis on the word *believe*; as if Christ had called them fools for *believing*. Upon the Rector finding fault, when he read it next, he placed the emphasis on *all*; as if it had been foolish in the disciples to believe *all*.
The

* To perfect the scholar in Accent and Pronunciation, we would recommend the use of a Pocket Dictionary of warranted authority.

† i. e. Backward.

The Rector again blaming this manner of placing the emphasis, the good Curate accented the word *prophets*; as if the *prophets* had been in no respect worthy of belief*.

There are certain characteristics peculiarly proper to every species of delivery, and to every class of public speakers.

Whoever would avoid contempt and ridicule, in speaking before others, should attend to these particulars, and adopt them in his own practice. Argumentation requires one mode of utterance, teaching another, intreaty a different.—In the pulpit we expect to see gravity, dignity, and earnestness; in parliament, ease and elegance; at the bar, perspicuity, energy, and warmth; and, on the stage, “nature in her every shape.”

The Author of an ingenious work on the Art of delivering written Language, has given a complete and just definition of Reading in the following words.—“Reading is the art of delivering written language with propriety, force, and elegance: Where (as in speaking) the pronunciation of the words is copied after the polite and learned of our country, and the emphasis of sense†, the pauses, and significant cadences, are determined by the meaning of what is before us; where the modulation is borrowed from fashionable speech, but a little improved and heightened, in proportion to the beauty and harmony of the composition: where all the signs of the emotions are in quality the same as they would flow spontaneously from nature,

* Many improprieties of this kind are daily committed.

† This author divides emphasis into two kinds; the emphasis of *sense*, which fixes the precise meaning of any passage; and the emphasis of *force*, which is not essential to the signification, but which enforces, graces, and enlivens the utterance.

nature, but abated something in quantity, and those most which are in themselves of the disagreeable kind: where the emphasis of force, ornamental cadences, the quantity of the above-named variations from natural speech, and some other less material particulars, are directed by taste and custom: and, lastly, where affectation of every sort is to be dreaded as the greatest blemish; and where ease, masterliness, and genuine grace, are considered as principal beauties, and the proper substitutes, for the inferior degree of warmth and energy, which the delivery of written language ought always to discover, when compared with the extemporary effusions of the heart."

The most important property, in good speaking, depends on a just and clear articulation of the letters; and, on the connecting of the words properly together, according to the construction and meaning of what is spoken: Care should be taken to sound the vowels with sufficient fulness; to give the consonants a smart lively utterance; and to pause at the proper words as long as the sense and nature of the subject will admit*.

1. Words

* The necessity of a distinct and graceful utterance is masterly enforced in the following extract:

"Words were given us to communicate our ideas by; and there must be something inconceivably absurd in uttering them in such a manner as that either people cannot understand them, or will not desire to understand them. I tell you truly and sincerely, that I shall judge of your parts by your speaking gracefully or ungracefully. If you have parts, you will never be at rest till you have brought yourself to a habit of speaking most gracefully; for I aver that it is in your power. You will desire your tutor that you may read aloud to him every day; and that he will interrupt and correct you every time that you read too fast, do not observe the proper stops, or lay a wrong emphasis. You will take care to

open

1. Words set in opposition, or forming an antithesis, should be pronounced with such emphasis and variation of voice as may make the opposition sufficiently striking.

2. In the enumeration of particulars, a degree of emphasis should be thrown upon each; pauses between them should be carefully observed; and the pronunciation should, in general, be adapted to the nature of the persons or things mentioned: It is proper to add, that the voice should generally fall at one or more of the leading particulars.

3. While the sense is suspended, the pitch of the voice should be low, and the emphasis moderate; where the suspension ends, the voice should be kept up, with a remarkable pause; after which, it should, in general, be more elevated and forcible.

4. In a climax or gradual increase of sense or passion, there should be a corresponding increase of emphasis and animation.

5. When the sense will permit it, the voice should swell and rise gradually towards the conclusion of a sentence, and finish it at last with an easy and graceful cadence.—It is by no means, however, to be understood, that the voice is always to fall at the end of a sentence: The contrary is very often the case.

6. The

open your teeth when you speak; to articulate every word distinctly; and to beg of any friend you speak to, to remind, and stop you, if ever you fall into the rapid and unintelligible mutter. You will even read aloud to yourself, and tune your utterance to your own ear; and read at first much slower than otherwise you need do, in order to correct that shameful habit of speaking faster than you ought. In short, you will make it your business, your study, and your pleasure, to speak well, if you think right. Therefore, what I have said is more than sufficient, if you have sense; and ten times more would not be sufficient, if you have not: so here I rest it." CHESTERFIELD.

6. The different emotions, passions, and humours, should be carefully distinguished in reading and speaking; and each of them should be expressed with the tone and manner in which nature expresses it.—In joy, the voice should be clear and lively; in grief, slow and broken; courage, requires a firm and swelling voice; fear, a weak, rapid, and interrupted one; it should be soft, insinuating, and melodious in love; in anger, loud, harsh, and hurrying.

Too much emphasis ought not to be laid on trifling words; as *and, not, neither, nor, or, so, that,* &c. on the auxiliaries, *have, do, may, can, is,* &c. or the pronouns *I, thou, he, she, it,* which ought all to be touched lightly, unless when an antithesis is expressed or understood.

The force of this ill habit is conspicuous in the common method that children are taught to repeat the *Lord's Prayer* and *Ten Commandments*. "Our Father which *art* in heaven." By placing the emphasis on *art*, the words seem to imply, that the Deity was not *always* in heaven. At the conclusion of the *fourth* commandment, many place the emphasis on the words *day, it*; few placing the emphasis, as it ought, upon *seventh* and *hallowed*.

Some people get into a bombastic way of uttering themselves, on all occasions, as if they were dictating, when perhaps the business is of no greater importance, than

"*What's o'clock?*" or, "*How is the wind?*"

"*Whose coach is that we've left behind?*"

A total want of energy, in expressing pathetic sentences, is also equally blamable.—A Clergyman, reading the 10th chapter of Joshua, in a country church,

church, when he came to the 22d verse, which is the Jewish general's order to bring out the captive kings to slaughter,—“*Open the mouth of the cave, and bring out those five kings unto me out of the cave;*” these words he uttered in the very manner he would have expressed himself, had he said to his boy, “*Open my chamber door, and bring me my slippers from under the bed.*”—In the Scriptures, a difference ought to be observed between the *mere narrative* and the *preceptive*: the one, should be read familiarly, with a simplicity of expression; the other, requires an air of superiority, with the features composed to an authoritative gravity*.—We ought to be more important and peremptory when God speaketh, “*Let there be light,*” than when the historian, “*And there was light.*” Can any one read the melting strains of Jeremiah in an uncomplaining strain:—“*O that mine head were waters, and mine eyes a fountain of tears, that I might weep day and night! O all ye that pass by, behold and see, if there be any sorrow like unto mine.*” One would think that every letter was written with a tear; every word was the noise of a breaking heart; that the author was a man compacted of sorrows, and disciplined to grief from his infancy; one who never breathed, but in sighs; nor spoke, but in a groan.

The reader frequently hath occasion, even in the compass of a single chapter, to personate several different characters. The severe reproach, “*Ye serpents, ye generation of vipers;—go tell that fox;—get thee behind me Satan;*” would have another kind

* See Matt. chap. iv. from ver. 23d to ver. 2. of the vth chap. as an instance of the *first*, and from thence to the end, as an instance of the *last*.

kind of force in the mouth of the meek, compassionate Jesus, than in those of the Apostles, who were for commanding fire from heaven to consume their opponents.—Let the reader then picture to himself the real character he is to personate, and he will not be lifeless nor liable to over-act his part: Nature has given to every emotion of the mind its proper outward expression, in such manner, that what suits one passion, cannot, by any means, be accommodated to another: children, at three years of age, express their *grief* in a tone of voice, and with an action totally different from that which they use to express their *anger*; and they utter their *joy* in a manner different from both; nor do they ever by mistake apply one passion for another: From Nature then is deduced the whole *art of reading properly*.

Great care should be taken that young people read without any particular *monotony* or *cant**, and with the natural inflections of voice which they use in speaking; for no person reads well, who does not speak what he sees in the book before him, in the same natural manner that he speaks the thoughts which arise in his own mind; and hence it is, that no one can read properly what he does not understand; which lead us to observe, that FABLES and TALES, founded upon good morals and select parts of history, are more pleasing and suitable to children, under *seven* and *eight* years of age, than most parts of Scripture; and that such familiar reading, as comes nearest to

* *Monotony* is the holding of one uniform humming through the whole discourse, without rising or falling. *Cant* is a mechanical rising and falling of the voice without variation, like a peal of bells, let the matter change how it will.

to their own chat, is most likely to keep them from an *affected* or *unanimated* way of speaking.—In conformity to these notions, we have chosen the following Exercises for beginning young ones to read.

DIRECTIONS for an AGREEABLE BEHAVIOUR and POLITE ADDRESS.

Good Breeding, and Politeness.

GOOD breeding supports the decency of conversation; candour and frankness of mind preserve its freedom, while wit and humour give it spirit and variety.

But, to make the harmony complete, the whole must be founded on the ground work of virtue and sound sense.

Good breeding and politeness are falsely thought the same; but their qualities are very different.

Politeness is the influence of natural refinement; good breeding the form of artificial civility: The last, but restrains us from giving offence; the first, impowers us to give and receive pleasure.

Politeness is the happy mixture of greatness with benignity; 'tis the sunshine of the soul on our words, and on our actions.

Good breeding is mostly a surface without depth; and, like the painter's gay colours on dark primings, spreads a gloss over the outside even of vices and mean-spiritedness.

Polite.

Politeness, like crystal, is transparent as well as shining; and always appears lovelier, the stronger light it is placed in.

Of knowing your Condition.

THE first rule of wisdom is to know your self; and, in order to this, you are to consider your station and rank.

You owe every thing to your parents; therefore, you owe your first station in life to them: Reverence them for that reason; and, according to their condition, understand your own.

You are placed above vulgar children who run wild about the streets, by being brought up at school; therefore, you are to love school, and respect your teachers.

Be not proud because you are above the vulgar, for there are others above you.

Behave to those above you with humility, void of meanness; and, to those beneath you with gentleness, but not familiarity.

Nothing is so much esteemed and beloved as a well bred child.

Obey your parents, for they are the authors of your being.

Be submissive to your masters and governesses, because your parents put you under their care.

Be respectful to your teachers, and never slight any thing they say.

Of

Of Behaviour to Superiors.

ALWAYS regard, without frowning, what is spoken to you, and be ready with a modest reply.

Never slight what they advise you, but shew by your actions that you mind and observe it.

Let your eyes and your looks agree with your words, and shew that your respect is real and sincere.

Be always pliable and obliging; for obstinacy is the fault of vulgar children, and arises from their not having your advantages of birth and education.

Shun pride and presumption, for they are marks of wickedness and folly.

Of Behaviour to your Equals.

LOVE all your equals, and they will all love you.

Be good-humoured to them, and they will be kind to you.

Always speak to them with respect, that they may treat you with respect again.

If any of them are cross, be you civil nevertheless; his churlishness will disgrace him, while your good-nature will gain you love and esteem.

Be gentle in all your words, and every one will desire to keep you company.

Be always ready to do all good-natured things, and every one will be ready to oblige you.

By this behaviour you will obtain the esteem of your parents, and be the favourite of your teachers; and they will bid others take example by you.

Of

Of Behaviour to Inferiors.

THE goodness of your parents places you above these; therefore be not proud of it, for it is not your own doing.

Avoid familiarity, yet be courteous in all you say to them.

Never scorn persons that are beneath you; for that sets you even below them.

Affable behaviour makes them respect you, and that is what you should aim at.

Insolent and haughty words make them deride you; and then others will do the same.

A scornful tongue always makes a person hated: you would wish to be loved, therefore follow these rules in all your words and actions.

Of Behaviour at School.

BEHAVE to your teachers with humility, and to your school-fellows with respect.

Do not run into the school, but advance decently and slowly to the door.

Make your bow or courtesy when you enter, and walk straight to your seat.

Never talk in the school, for it interrupts your self and others.

Never quarrel, for it shews idleness, and a bad temper.

Observe nothing at school but your book, and never neglect that.

If you have any thing to say to the master, wait till he is at leisure, and then speak with modesty and plainness.

L

When

When the master speaks to you, rise up to hear him, and look him in the face, while he speaks, with modesty and attention.

Begin not to answer before he has done speaking; then bow to him respectfully, and answer with humility.

If you have occasion to complain of a school-fellow, first speak to him softly, and desire him to desist.

If he will not; rise, and wait an opportunity; and, when the master's or usher's eye is upon you, bow, and say softly, and in a few words, what your complaint is.

Never speak loud in school; answer a question modestly; repeat your lesson distinctly; and on no other occasion speak at all.

If a stranger comes in, rise, and bow, or courtesy, as he passes by you; but, after that, keep your eyes upon your book.

If he speaks to the master or usher, do not listen; for that would be ill manners, and shew that you neglected your own business.

If he speaks to you, rise, and hear him.

When he has done speaking, bow, and make a short and modest answer, and let your looks and gesture shew respect.

When the school hours are over, go out, as you came in, quietly, softly, and decently.

Never run nor crowd to get at the door, for it will be free for you in a few minutes waiting.

When out of the school, go home without hurry or delay; do not run nor loiter; but do this, as all things else, with discretion.

Do

Do not speak at home, or else where, of what has been done in school; for nothing that passes there should be told out of it.

Of Behaviour at Church.

AS you have been respectful at school, be reverend in the church; for it is before the Almighty that you there stand.

As you go to your pew cast not your eyes on any one, but walk slowly and soberly to it.

When you have entered the pew, if a member of the church of England, fall upon your knees, and covering your face, repeat softly these words:

Let the words of my mouth, and the meditations of my heart, be now and ever acceptable in thy sight, O Lord, my strength, and my redeemer.

Having said this, rise, and bow to those to whom you owe respect; then sit quietly in your place and wait the service.

Seat yourself where your parents, guardians, or masters direct, and never remove from that place till the service is ended.

Observe when others rise, kneel, or sit down; do the like at the same time, and at no other.

Never speak to any one during the time of prayers or preaching, observe what is said by the clergyman, and regard nothing beside.

Go many times to church before you let your voice be heard there; learn the form and meaning of devotion before you attempt to join in it.

When church is over, cover your face again, and repeat devoutly to your self this short prayer.

Grant, O Lord, that the words which we have heard this day with our outward ears, may be so inwardly grafted in our hearts, that they may finally bring forth in us the fruits of good living to thy honour and glory.

Having said this, rise, and bow to those you bowed to at coming in.

When the way is free, walk out softly and discreetly; and return in the same decent manner to your home: You will thus get the love of your parents, teachers, and relations; and the good word of all who know you.

Of Behaviour to Parents.

HAVING come softly up to the door, and knocked at it once, and not too loud, as soon as it is opened go in.

Take off your hat as soon as you have entered, and do not touch it again till you are going out.

As soon as you enter the room to your parents and relations, bow, and stand near the door till you are told where to sit.

When any one calls to you, go up to him without running; when you are come near him, stand still, and fixing your eyes modestly on his face, wait till he is pleased to speak to you.

Never sit down till you are desired, and then not till you have bowed, and answered what was asked of you.

Be careful how you speak to those who have not spoken to you.

Never

Never speak to any one while he is talking, reading, or busy.

Wait till he is at leisure, and stand up, that he may see you want to speak.

When his eyes are upon you, walk softly to him, and speak so gently that others may not hear.

Begin what you would say with Sir, or Madam; and, when you have spoken, wait patiently for an answer.

Before you speak, make a bow, or courtesy, and, when you have received an answer, make another.

Whatever your parents order you to do, that, be assured, is right; therefore do it with goodwill and readiness.

Nothing becomes a child so much as obedience to parents or governors; therefore never refuse to do what they order.

When in the room with your parents or relations, never slip out privately, for that is mean and unhand some.

If you are desirous to go out, ask leave, as you have been directed; and, if it is proper, you will not be denied.

If strangers come in, rise; and, when your parents have paid their compliments, bow to them.

When you have bowed, continue standing: If your parents order you to sit down again, do so; if not, make a bow, and go decently out of the room.

When you are going to school again, bow, and take your leave.

Of Behaviour to the Family.

IF you have brothers or sisters, it is your duty to love them : They will love you for it ; and it will be pleasing to your parents, and a pleasure to your self.

Be ready to give them any thing they like, and they will give you what you desire.

If they are cross with you, be silent and gentle ; if that does not make them kind, complain to your father, mother, or relations.

Never revenge your self, for that is wicked : your relations will always take your part, when you behave with quietness.

Never quarrel with your brothers or sisters.

Be courteous to the servants, because they are your inferiors ; but, for the same reason, never be familiar with them.

Never speak haughtily to them, for that does not become a superior.

Never tyrannise over them, for your parents only are their master.

Desire them, with civility, to do what you would have done ; and if they are good, and what you ask is proper, they will always do it.

If they refuse, do not dispute with them, but tell it to your parents : If you are in the right, they will chide them, and make them observe you at other times.

Be not fond of making complaints ; for then neither your parents, nor the servants, will regard you.

If your superiors chide you, bear it with temper and humility : If you reply, let it be to say, that you are sensible of your fault, and will not do the like again.

An

An undutiful answer will bring punishment and disgrace; but an obedient and respectful one will occasion forgiveness and praise.

Whatever they order you to do, be always ready in complying.

If they prevent you from doing what you desire, know that it is for your good to be hindered; therefore do not murmur nor repine.

If they correct you, bear it with meekness: They love you, and will not do it but for your faults.

Of Behaviour at Meals.

NOTHING more distinguishes the young gentleman from the vulgar boy than his behaviour in eating.

Know the time of dinner, and be ready a quarter of an hour before.

Be in the room and dressed before the company come in.

Never come to the table hot, nor in a hurry.

Advance to the table when grace is to be said, and go to the lower end.

Observe where the mistress of the house sits; the place directly opposite is the lower end of the table.

Stand till every one is seated, and then sit in the place appointed for you.

Do not immediately call to the servants, for they know their duty; and others must be served before you.

Sit patiently till the company are helped, and you will not be forgotten.

Never

Never attempt to help your self to any thing.

What ever is given you, be satisfied that it is good, and desire nothing else.

Eat it soberly and decently; and take great care to be cleanly.

Never speak when you are eating.

Eat with your knife and fork, and never touch your meat with your fingers.

Never eat large mouthfuls, nor greedily.

If what is given you be too hot, wait patiently its cooling, that you may eat it with decency.

Cut your bread, and break it, for it is vulgar to bite or gnaw it.

Take salt with the salt-spoon, or else with a clean knife; for to use that which you are eating with would foul the salt.

Eat silently and decently, not making a noise with your lips or mouth as vulgar boys do.

Sit upright upon your chair; and never loiter in it, nor lean upon the table.

Let your eye be upon your plate, not upon the dishes, nor the company.

Chew your meat well before you swallow it; but do this decently, and without making faces.

Let one mouthful be swallowed before you take up another.

Stoop a little to your plate as you take each mouthful; it will prevent greasing your self or the cloth.

Never regard what another has on his plate; for that would look as if you wanted it.

Do not fix your eyes upon those who are eating, it is unmannerly.

Wipe your mouth often, that it be not greasy; and lay your knife and fork upon your plate, that you may not soil the cloth.

Pick

Pick bones clean, and leave them on your plate ; they must not be thrown down, nor given to dogs in the room.

If you want any thing of the servant, wait till he is at leisure ; never call when he is waiting on another person.

Do not laugh at table, nor sneeze, cough, nor yawn : if they cannot be avoided, hold up your napkin, or table cloth, before your face, and turn aside from the table.

If a bone hurts your mouth, or any thing sticks in your teeth, hold up your napkin with your left hand, while you take it away with the other.

Before you drink, entirely empty your mouth, and do the same before you speak.

When you drink, bow to some one of the company, and say, Sir, or Madam.

Always wipe your mouth as soon as you have drunk.

Never loiter over your victuals, nor keep your plate when others are done.

Never desire more if your parents tell you that you have had enough.

In eating fruit do not swallow the stones, but lay them and the stalks on one side of your plate, and one of the leaves that came with the fruit over them.

When you have dined with cleanliness, get up decently ; you are not to sit at the table so long as the company.

When you leave your seat make a bow, and go to the servant, who will attend you out of the room ; unless it be the pleasure of your parents that you should stay longer.

Of Behaviour in Company at Home.

ON coming home inquire of the servant if there be any company; and let him tell your parents that you are come.

Do not go in to the room unless they order you.

When you are desired to go in, do it with respect and politeness: as soon as you have entered the door, bow; then go up softly to your parents, and ask what is their pleasure with you.

When they order you to sit down, go to the lowest part of the room.

In seating your self, take care that you leave the best places for the company; and never sit with your back to any one.

If they order you to sit elsewhere, bow, and obey them.

Sit in a genteel and easy posture, do not stretch out your legs, nor loll; put one hand in the bosom of your waistcoat, and let the other fall easily upon your knee.

Never lean up on another person's chair.

Do not speak unless others speak to you; then answer in a few words, and modestly.

Look in the face of the person who speaks to you, and the same when you speak to him; but do this modestly and decently.

When you are not speaking, be attentive to what others say, keep it in your mind, but make no answer; and when the company are gone, you may speak your opinion to your parents.

Never stare at the person who is speaking; but listen with a decent behaviour.

Make no wanton motions, but in all things regard decency.

Take

Take care not to make faces, nor wink.

Never yawn in company; for it looks as if you were tired of being with them: If you cannot avoid it, turn aside, and hide it as much as possible.

Seldom blow your nose, and use your handkerchief for that purpose: and in this also, make as little noise as you possibly can.

Never hawk and spit in a room; for they are ill habits; if you encourage them, they will grow upon you; if not, they will be easily stopped.

If you must sneeze, turn aside, and hold up your handkerchief.

Both in coughing and sneezing, make as little noise as possible.

Never bite your nails.

Never sing nor whistle in company; these are the idle tricks of vulgar children.

Do not laugh at what the company does not know, for it will seem as if you laughed at them.

If you have occasion to laugh, turn from the company.

Do not laugh loudly; for nothing shews the genteel person more than laughing decently.

Never frown as you sit, for it will look as if you sat unwillingly.

Always look pleased; but not merry unless there is occasion.

When you stand, whether you be speaking or silent, stand still.

Do not sway nor move about your body; but keep one hand in your bosom, as before directed, and let the other fall with ease.

Keep at a proper distance from the fire, and never stand before any one.

If other children are in company, never whisper with them.

Never look in to papers which lie in the room, nor fix your eyes upon a person who is reading.

Study your exercise when alone; and never read nor look upon a book when you are in company.

If a letter should be sent you, and require to be read while in company; bow, and say, "Ladies and Gentlemen, I beg your pardon for a few moments," then read it.

Appear always easy and pleased; and, in return, you will be amply rewarded, by the company being pleased with you.

Of Behaviour in Company walking abroad.

WHEN you are in company walking abroad, behave to them with the same respect as at home.

When you walk with your parents or superiors, give them the wall; and do not crowd close to them, but keep at a little distance.

Walk as they do, genteelly, and regularly; not running, hopping, nor skipping.

Be attentive to what they say; and walk silently, quietly, and decently.

If the company in passing by their acquaintance, bow; do you bow also, though you do not know them; it is a respect due to your company.

If you meet your companions, do not leave your company to talk with them.

When

When you have to cross a street, the company must go first, and you follow.

If you see any thing that surprises you, do not stop to stare at it, but look upon it and pass on.

Never, on any occasion, run before, nor lag far behind, the company.

Of Behaviour in walking alone.

RESPECT yourself as much as others, and walk as decently alone as if others were with you.

Never whistle nor sing as you walk along; for these are marks of clownishness and folly.

Observe how gentlemen walk the streets, and walk like them; keep your hands quiet, and use no antic motions.

Behave with proper respect to all you meet.

Treat your elders and superiors with a becoming respect, and always give them the wall.

Never neglect to bow to those whom you know, when you meet or pass by them.

When a superior speaks to you, take off your hat, and stand respectfully and uncovered till he goes from you.

Take off your hat when any great person passes by, though you do not know him; it is a respect due to his rank.

When such an one is going the same way, stand still till he has passed by you.

Go not in the way of such as are passing.

If you meet a rude or unmannerly boy, give him the way; you should no more dispute with such than keep them company.

When

When you come near a mob walk to the other side of the street, and never concern yourself about the matter.

Of keeping Company with other Boys.

CHUSE for your companions, the most decent, genteel, and good-humoured of your school-fellows.

Avoid all such as are clownish, dirty, rude, or cruel.

Never join a party in any mischief.

Never mix with those who torment dumb creatures in sport.

On no occasion insult one that is less, or weaker than yourself.

Do not deride any one's personal infirmities.

Never quarrel, for it is the practice of those vulgar boys who have had no education.

Be willing to oblige every one; but not ready to take offence at any.

If any one uses you unkindly, forgive him; but do not keep company with him afterwards.

If you see your play-fellows do any thing that is wrong, tell them of it.

If you hear them speak improper words, shew that you are displeased, and never imitate them.

When you speak of others, let it be with respect; and if others speak ill in your company, do not join with them.

Never repeat vulgar jests.

Do not fret at the jests of your companions, if they sometimes fall upon yourself.

Return

Return a jest with another ; but always with good manners.

Be not proud of your birth ; but shew respect to those who are elder and better informed.

Do not reflect upon any one's dress.

Never take notice of bodily imperfections.

Do not engage in dirty diversions.

Never call any one by a reproachful name.

Do not laugh at your companions, much less at strangers.

Never defraud your companions of the least thing ; honesty is shewn as much in trifles as in great matters.

Be generous, but not foolish in your generosity.

Give what you can spare ; but do not part with what you shall want.

Never repeat the conversation of your companions for a mischievous purpose.

Do not tell to any one what you have heard in your own, or any other family.

Of keeping Company with Men.

BY what has been directed when among boys, you may know what is proper when in company with men ; they must be treated with more respect.

Never begin to speak in such company ; but wait till you are spoken to.

When any one speaks to you, rise from your seat, and hear him with attention.

If you are at a distance from the person who speaks, go near before you answer ; but not close up to him.

Stand

Stand still when you speak, and look at the person you speak to.

Speak slow, and not too loud.

Take care to pronounce your words distinctly.

Use few words, and know when to be done.

Wait the reply of the person, and whatever it be, hear it with good temper.

If he contradicts you, do not think of arguing with him; for more years, must undoubtedly, have made him wiser than you.

Do not be fond of talking of trifles when you are admitted into their company.

A boy will always get more good, and more credit by hearing, than talking.

If an indecent word be spoken, shew by your looks, that you neither take notice, nor understand it.

If any one says a thing that you know to be wrong, do not contradict him.

Modesty and humility are the best things that a boy in company can practise.

Never tell stories of your own exploits.

Do not tell any thing after foolish boys.

Never speak while another is speaking; but wait till he has ended.

If another begins before you, do not try to silence him; but wait again till he too is done speaking.

If you did not listen to the beginning of a discourse, it is ill manners to ask what it is about.

If, at any time, you are introduced into a company where they are particularly engaged in discourse; do not inquire the cause; but listen and learn.

When you speak of any one present, do not point at him, but name his name.

Do

Do not laugh immoderately at a story told by another person.

Never laugh at what you tell yourself.

Never speak rudely to any one.

Do not presume to speak of any thing that you are not acquainted with; and always speak of those things with modesty and discretion.

Never despise nor ridicule those who do not follow your rules of life; nor entertain any proud conceit of your own virtues; for if you were left to your own strength and wisdom, you would not be able to do any good thing. Give, therefore, all the glory to the Divine Providence, whose daily assistance directs, and preserves you from presumptuous sins.

‘ The reward of the virtuous is with the Lord,
 ‘ and the care of them is with the Most High;
 ‘ therefore shall they receive a glorious kingdom,
 ‘ and a beautiful crown, from the Lord’s hand;
 ‘ for with his right hand shall he cover them, and
 ‘ with his arm shall he protect them.’

N **HISTORY**

HISTORY of HARRY Son to RICHARD EARL of MORELAND.

IN the reign of King Charles II. of pleasurable memory, Richard Earl of Moreland, having considerably impaired his estate, by rolling amidst the pleasures of a dissolute court, married a citizen's daughter, who wanted a title, but with her got a portion of one hundred thousand pounds; with this lady he retreated to the country, where, in less than a year, she made him the exulting father of a fine boy called Richard, who speedily became the sole centre of all his mother's solitudes and affections. And though within the space of the two succeeding years she was delivered of a second boy, yet, as his infant aspect was more unformed and less promising than his brother's, she sent him forth to be nursed by the robust wife of a neighbouring farmer; where, for the space of upwards of four years, he was honoured with no token from father or mother, save some casual messages, from time to time, to know if the child was in health.

This boy was called Henry, after his uncle by the father's side. The Earl had lately gone to London to make inquiry after his brother, but could learn no manner of tidings concerning him.

Mean while, the education of the two children was extremely contrasted. Richard, who was already entitled my little lord, was not permitted to breathe the rudeness of the wind. On his slightest indisposition the whole house was in alarms; his passions had full scope in all their infant irregularities; his genius was put into a hot-bed

bed by the warmth of applauses given to every flight of his opening fancy; and the whole family, from the highest to the lowest, conspired to the ruin of promising talents and a benevolent heart.

Young Harry, on the other hand, had every member as well as feature exposed to all weathers; would run about mother-naked, for near an hour, in a frosty morning; was neither physicked into delicacy, nor flattered into pride; scarce felt the convenience, much less understood the vanity, of clothing; and was daily occupied, in playing and wrestling with the pigs and two mungrel spaniels on the dunghill, or in kissing, scratching, and boxing with the children of the village.

When Harry had passed his fifth year, his father, on a festival day, humbly proposed to send for him to his nurse's, in order to observe how the boy might turn out; and my lady, in a fit of good humour, assented. Nurse accordingly, having decked him out in his holiday petticoats, walked with our hero to the great house as they called it.

A brilliant concourse of the neighbouring gentry were met in a spacious parlour, that appeared to be executed after the model of Westminster-Hall.

All the eyes of the company were instantly drawn upon Harry; but he advanced with a vacant and unobserving physiognomy, and thought no higher of the assembly than as so many peasants at a country wake.

Dicky, my dear, said my lady, go and welcome your brother; at which Dick went up, took Harry by the hand, and kissed him with much affection; Harry, upon that, having eyed his brother, I don't know you, said he, bluntly, but, at the same time, held up his little mouth to kiss him again.

N 2

Dicky,

Dicky, said my lady, put your laced hat upon Harry, till we see how it becomes him, which he immediately did; but Harry feeling an unusual encumbrance on his head, took off the hat, and having for some time looked contemptuously at it, he cast it from him with a sudden and agile jerk, as he used to cast flat stones, in order to make ducks and drakes in the mill-pond. The hat took the glasses and decanters in full career; smash went the glasses, abroad poured the wine on the circling laces, Dresden aprons, silvered silks, and rich brocades; female screams filled the parlour; the rout was equal to the uproar; and it was long before most of them could be composed to their places.

But Harry took no kind of interest in their outcries or distresses, for spying a large Spanish pointer, that just then came from under the table, he sprang at him like lightning, seized him by the collar, and vaulted on his back with inconceivable agility. The dog, wholly disconcerted by so unaccustomed a burden, capered and plunged about in a violent manner; but Harry was too good a horseman to be so easily dismounted; on which the dog grew outrageous, and rushing into a group of little misses and masters, the children of the visitants, overturned them like nine-pins; thence proceeding, with equal rapidity, between the legs of Mrs Dowdy, a very fat and elderly lady, she instantly fell backward with a violent shriek, and, in her fall, unfortunately overthrew Frank the foxhunter, who overthrew Andrew the angler, who overthrew Bob the beau, who closed the catastrophe.

Our hero, mean time, was happily dismounted by the intercepting petticoats, and fairly laid, without

out damage, in the fallen lady's lap. From thence he arose at his leisure, and strolled about the room, with as unconcerned an aspect, as if nothing had happened amiss, and he had had neither act nor part in this frightful discomfiture.

When matters were once more, in some measure, set to rights, My heavens! exclaimed my lady, I shall faint, the boy is positively an idiot; he has no apprehension nor conception of persons or things. Come hither, firrah, she cried with an angry tone; but instead of complying, Harry cast on her a look of resentment, and sidled over towards his nurse. Dicky, my dear, said my lady, go and pretend to beat his mammy, that we may try if the child has any kind of ideas. Here her ladyship, by ill fortune was as much unadvised as her favourite was unhappy in the execution of her orders; for while Dick struck at the nurse with a counterfeited passion, Harry instantly reddened, and gave his brother such a sudden push in the face, that his nose and mouth gushed with blood. Dick set up the roar; my lady screamed out, and rising, and running at Harry with all imaginable fury, she caught him up, as a falcon would truss a robin, turned over his petticoats, and chastised him with all the violence of which her delicacy was capable. Our hero, however, neither uttered cry nor tear, but being set down, he turned round on the company an eye of indignation, then cried, Come away mammy, and issued from the assembly. Harry had scarce made his exit when his mother exclaimed after him, Ay, ay, take him away nurse, take him away, the little devil, and never let me see his face more.

Harry's

Harry's compassion for a Beggar Boy.

SOME time after, Harry, being called home to his papa's, one day met a little beggar-boy at the hall-door, half-naked, whining, and shivering with cold ; his heart was instantly touched with his wonted compassion, and taking him by the hand, What is your name, my poor little boy ? says Harry. Neddy, Sir, says the child. And where is your daddy and mammy ? O, Sir, answered Ned, I have no daddy nor mammy in the wide world. Don't cry, don't cry, says Harry, I have several daddies and mammies, and I'll give you one or two of them. But where did you leave your cloaths, Neddy ! I have not any, Sir, replied the child in a piteous accent. Well, well, it don't matter, Neddy, for I have more cloaths too ; so taking him again by the hand, he led him up to his apartment, without being perceived by any one ; and helping him to strip, he ran to his closet for the shirt which he had last thrown off, and put it on the new comer with equal haste and delight. He next ran for the entire suit that his bearded dada * had given him, and having shewn him how to put on the breeches, he drew on the stockings and shoes with his own hands. To these succeeded the coat and waistcoat ; and Ned was now full as well rigged as his benefactor.

Never had our hero enjoyed himself so highly as while he was thus employed. When he had finished his operations, he chuckled and smiled, turned Ned round and round, walked here and there

* His uncle in the disguise of an old man with a long beard.

there about him, and was as proud of him, as if he had been wholly of his own making.

He now became thoughtful, forecasting in his mind the particulars that might further be requisite to the accommodation of his guest; for he was grown too fond of him to think of parting suddenly. Having recollected an adjoining lumber room, and taking Ned with him, they found a little old matrafs, which, with united strength, they dragged forth, and lodged in a convenient corner of the closet; to this they added a pair of old blankets, and Harry spread them for Ned's repose, in the best manner he was able. He then asked his dependant if he was hungry? Yes, very, very hungry indeed, Sir, cried Ned; no sooner said, than Harry flew down to the kitchen, and looking about, spied a large porringer of milk and a luncheon of bread, which one of the servants had provided for a young favourite of their own, he seized upon them like a hawk, and hastening again to his chamber, delivered them to Ned, who had already half devoured them with his eyes. He instantly fell to with the rapture of a cormorant, or any rapture that can be supposed less than that of his friend Harry, who stood over him with the feelings of a parent turtle, that feeds his young with the meat derived from his own bowels.

For a few days, Harry kept his dependant shut up in his chamber, or closet, without the privacy of any of the family, except nurse, to whom he revealed the affair under the seal of the strictest secrecy.

But, on a cross day, Susy the house-maid, having entered, with a new broom, into our hero's apartment, perceived, in a corner, the tattered deposit

deposit of Ned's original robings, and lifting them, at a cautious distance, with a finger and thumb, discovered, as many other philosophers also have done, that there is no part of this globe which is not peopled with nations of animals, if man had attention and optics duly accommodated to the vision. She dropt the living garment as though she had taken up a burning horse-shoe; and was instantly peopled, by her prolific imagination, with tribes of the same species from head to foot.

In this disgust, Susy happened, unfortunately, to step into the closet, and spied Ned in a dark corner, where he had squatted, and drawn himself up to the size of a hedge-hog. She immediately flew at him like one of the Eumenides, and hauled him forth to the light as Hercules is said to have hauled Cauc'us from his den. She questioned him with a voice of implacable authority, and Ned, with humble and ingenuous tears, confessed the whole adventure. But Susy, no way melted, exclaimed, What, Sirrah, have you, and your master Harry, a mind to breed an *affection* in the house? I will *remit* of no such doings, for I have an utter *conversion* to beggar-brats and *vermil*. She then commanded him to bundle up his old rags, and driving him down stairs before her, she dismissed him from the hall door with a pair of smart boxes on each side of his head, and ordered him never more to *defend* her fight.

Poor Ned went weeping and wailing from the door, when who should he see, at about fifty paces distance, but his beloved patron Harry, who had been cutting a switch from the next hedge. To him he ran with precipitation. Harry, touched with a compassion not free from resentment, to see his favourite in tears, demanded the cause of
his

his apparent distress, which Ned truly related. Our hero, on this, became thoughtful and moody; and judging that Sufy had not acted thus without authority, he conceived a general disgust at a family who had treated him so injuriously in the person of his Neddy. But, comforting his dependant the best he could, Come Neddy, says he, don't cry my man; I will bring you, that I will, to my own dear dada, who will welcome and love you for my sake. Then making his way through a small breach in the neighbouring hedge, he ordered Ned to follow him, and flew across the field, like a bird of passage, in a direct line to his patron's, who received him with rapture for Harry's sake; and Ned, ever after, became his faithful friend and grateful companion.

Harry coming one day to his bearded dada, in a fine dress, and trimmed like a butterfly, he told him the following story.

There was, once upon a time, a very good and clever boy called Hercules. As he grew up, besides his prayers and his book, he was taught to run and leap; to ride, wrestle, and cudgel; and though he was able to beat all the boys in the parish he never used to hurt or quarrel with any of them. He did not matter cold nor hunger; nor what he eat nor drank; nor how, nor where he lay; and he went always dressed in the skin of a wild beast, which could bear all winds and weathers, and which he could put on or off at pleasure; for he knew that his dress was no part of himself, and that it could neither add to him, nor take away any thing from him.

When this brave boy came to man's estate, he went about the world doing good in all places;
 O helping

helping the weak, feeding the hungry, and clothing the naked; comforting those who cried, and beating all those who did hurt or wrong to others; and all good people loved him with their whole heart, and all naughty people feared him terribly.

But, O sad and dismal! a lady, whom he had saved from great hurt and shame, made him a present of a new coat, which was called a shirt in those days, as they wore it next the skin. And now, my Harry, take notice. The lady had covered his coat all over with laces, and ruffings, and beads of glass, and such other fooleries; so that poor Hercules looked just as fine as *you do now*. And he turned him to this side, and to that side, and began to think more and better of himself, because he had this fool's coat upon him. The poison of it entered into his body and his mind, and brought weakness and distempers upon the one and the other. He grew so fond of it, that he could not bear to have it put off; for he thought that, to part with it, would be to part with his flesh from his bones. Neither would he venture out in the rain any more, nor box nor wrestle with any body, for fear of spoiling his fine coat. So that, in time, he lost the love and the praises of every body; and all people scorned him, and pointed at him for a fool and a coxcomb, as he went by.

FABLES

F A B L E S.

F A B L E I.

The Atheist and Acorn.

IT was the fool who said in his heart, *There is no God*: Into the breast of a wise man such a thought could never have entered. One of those refined reasoners, commonly called Minute Philosophers, was sitting at his ease beneath the shade of a large oak, while at his side the weak branches of a pompion trailed upon the ground. This threw our great logician into his old track of reasoning against Providence. Is it consistent with common sense, said he, that infinite wisdom should create a large and stately tree, with branches of prodigious strength, only to bear so small and insignificant a fruit as an acorn! Or that so weak a stem, as that of a pompion, should be loaded with so disproportioned a weight! A child may see the absurdity of it. In the midst of this curious speculation, down dropt an acorn, from one of the highest branches of the oak, full upon his head. How small a trifle may overturn the systems of mighty philosophers! Struck with the accident, he could not help crying out, How providential it is, that this was not a pompion.

F A B L E III.

The Travellers and Oyster.

TWO men, travelling along the banks of the sea, found an oyster. The one stooped to take

take it up, and the other pushed him, saying, it belonged of right to him who saw it first. If so, said the former, it belongs to me, for it was I who first discovered it to you. O! I have good eyes, thank God, replied the latter, I saw something a long way off, and even then, I thought it must be an oyster. Whilst they disputed, there came the attorney of a neighbouring village. The travellers agreed to make him umpire of the dispute; who having attentively heard both parties, gravely opened the oyster, and eat it. Then presenting to each of them a shell, "the oyster, Sirs," said he, "was good, go, and live in peace."

F A B L E III.

The Fox and Wolf.

A Half-starved fox saw, one night, the moon at the bottom of a well, and took her for a cheese. There were two pails linked to an iron chain, which, by means of a pulley at the top of the well, drew the water alternately. He set himself in the empty pail, and descended by the help of the other, which the weight of his body made to ascend. When he came to the bottom how was he surprised and ashamed at his mistake! He continued there (more hungry than thirsty) till the moon had considerably lessened her roundity, when a wolf passed by: Friend, said the fox, I will regale you, see what a fine cheese is here, I have almost surfeited myself with eating; there is yet enough for you, descend in the pail which I have set on purpose. The wolf was fool enough to believe him, descended, and his weight

weight made the fox ascend ; who, having reached the top, solemnly protested that he never would in future be tempted to go down again into a well.

F A B L E IV.

The Prince and Bees.

A Young prince, in that season of the year, when all nature shews herself in the greatest degree of perfection, took a walk one day through a very delicious garden ; he heard a great noise, and looking about perceived a hive of Bees. He approached that object, which was entirely new to him, and observed with amazement, the order, care, and business of the little common-wealth. The cells began to be formed into a regular figure, and one party of the bees was storing them with nectar, while another was employed in supplying them with thyme, which they gathered from among all the riches of the spring. Laziness and inactivity were banished the society ; every thing was in motion without confusion or disorder. The more considerable gave out their orders, and were obeyed by their inferiors, without any manner of murmur, jealousy, or unwillingness. The prince, having never seen any thing equal to their polity before, was extremely surpris'd, when a bee, who was considered as queen of the hive, address'd him thus : ‘ The view you have before you, young prince, must be entertaining, but, may be made instructive. We suffer nothing like disorder nor licentiousness among us ; they are most esteemed, who, by their capacity and diligence,

‘diligence, can do most for the public weal. Our
 ‘first places are always bestowed where there is
 ‘most merit; and, last of all, we are taking pains
 ‘day and night for the benefit of man. Go, and
 ‘imitate us, introduce that order and discipline
 ‘among men, you so much admire in other
 ‘creatures.’

F A B L E V.

The Frogs desiring a King.

THE frogs enjoyed full liberty in their morasses; but growing weary of their condition, they prayed to Jupiter to give them a king to govern them. The god threw them a log, which made so much noise in falling into the water, that the poor frogs, who are naturally timorous, were terribly frightened, and hid themselves among the reeds, and in the holes of their morasses, not daring for a long time to look upon their king. At last one, more hardy than the rest, ventured to put his head out of the water, to see what their king did. His gravity, at first, struck him with awe; he approached, however, although trembling, to take a nearer view of his majesty. Another followed him, then another; at length they all approached their monarch to pay their court to him. But the sovereign did not stir. What a droll king is this! cried they. What is he good for? They soon passed from reverence to contempt, from contempt to insolence; and losing all respect, leaped upon the good king, and treated him most outrageously.

They then entreated Jupiter to give them another king, but one who was brisk and spirited;
 for

for this, said they, stirs no more than a stump, and appears quite stupid. Jupiter granted their request, and sent them a water-snake, who immediately began to devour them. Great god! What a tyrant, cried they. The race of frogs is going to be exterminated. What shall we do? O Jupiter! we beseech thee, take pity on thy creatures, and give us another king. But the god thus replied. You should have kept your first form of government. What need had you of a king! You ought, at least, to have been satisfied with that which I gave you; he was good, tranquil, and meek. You desired to have another, content yourselves with him, such as he is, for fear that you get a worse.

F A B L E VI.

The Hermit.

A Certain Hermit had scooped his cave near the summit of a lofty mountain, from whence he had an opportunity of surveying a large extent both of sea and land. He sat one evening contemplating with pleasure on the various objects that lay diffused before him. The woods were dressed in the brightest verdure, and the thickets adorned with the gayest blossoms; the birds caroled beneath the branches; the lambs frolicked around the meads; the peasant whistled beside his team; and the ships, driven by gentle gales, were returning in safety to their proper harbours. In short, the arrival of spring had doubly enlivened the whole scene before his eye; and every object yielded a display either of beauty or happiness.

On

On a sudden arose a violent storm. The winds mustered all their fury; and whole forests of oak lay scattered on the ground. Darkness instantly succeeded; hail-stones and rain poured forth in cataracts; and lightning and thunder added horror to the gloom.

And now, the sea, piled up in mountains, bore aloft the largest vessels; while the horrid uproar of its waves drowned the shrieks of the wretched mariners. When the whole tempest had exhausted its fury, it was instantly followed by the shock of an earthquake.

The poor inhabitants of a neighbouring village flocked in crowds to our hermit's cave; religiously hoping, that his well known sanctity would protect them in their distress. They were, however, not a little surpris'd at the tranquillity that appeared in his countenance. 'My friends, said he, be not dismayed. Terrible to me, as well as to you, would have been the war of elements we have just beheld; but that I have meditated with so much attention on the various works of providence, as to be persuaded that his *goodness* is equal to his *power*.'

S E L E C T I O N S .

P O L I T E N E S S .

GARCIA came into the world under the greatest disadvantages. His *birth* was mean, and his *fortune* not to be mentioned: yet, though he is hardly forty, he has acquired a handsome estate in the country, and lives on it with more reputation than most of his neighbours. While a servitor at the university, he, by his assiduities, recommended himself to a noble lord, and by that means procured a place of fifty pounds a year in a public office. His behaviour there made him as many friends as there were persons belonging to that board: his readiness in doing favours gained him the hearts of his inferiors; his respect to those in the highest characters in the office procured him their good will; and the complacency he expressed towards his equals, and those immediately above him, made them espouse his interest with almost as much warmth as they did their own. By this management, he, in ten years time, rose to the possession of an office which brought him in a thousand pounds a year salary, and near double as much in perquisites. Affluence hath made no alteration in his manners. The same easiness of disposition attends him in that fortune to which it has raised him; and he is at this day the delight of all who know him, from an art he has of persuading them, that their pleasures and their interests are equally dear to him with his own.

Who, if it were in his power, would refuse Garcia what he now possesses? or who would not wish that possession accompanied with Garcia's dispositions?

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INDUS-

I N D U S T R Y.

ACTION keeps the soul in constant health, but idleness corrupts and rusts the mind; for a man of great abilities may, by negligence and idleness, become so mean and despicable, as to be an encumbrance to society and a burden to himself. There are but few who know how to be idle and innocent: by doing nothing, we learn to do ill.

Of all the diversions of life, there is none so proper to fill up its empty spaces, as the reading of useful and entertaining authors; and with that, the conversation of a well chosen friend.

LYSANDER, the famous Lacedemonian general, having brought magnificent presents to Cyrus, the younger son of Darius, king of Persia; that young prince, who piqued himself more upon his integrity and politeness than his nobility and grandeur, pleased himself with conducting in person so illustrious a guest through his gardens, and with observing to him their various beauties. Lysander, struck with so fine a prospect, admired the manner in which the several parts were laid out; the height and projection of the trees; the neatness and disposition of the walks; the abundance of fruits; the beauty of the parterres, and the glowing variety of flowers exhaling odours universally throughout the delightful scene. "Every thing charms and transports me in this place," said Lysander, addressing himself to Cyrus; "but, what strikes me most is, the exquisite taste and elegant industry of the person who drew the plan of the several parts of this garden, and gave it that fine order which I cannot sufficiently admire." Cyrus replied, "It was I who drew the plan, and entirely

entirely marked it out; and not only that, but many of the trees which you see were planted with my own hands." "What!" replied Lyfander, viewing him from head to foot, "is it possible, that, with these purple robes and splendid vestments, these strings of jewels and bracelets of gold, and these buskins so richly embroidered, you could play the gardener, and employ your royal hands in planting trees?" "Doth that surprise you?" said Cyrus: "I protest with the utmost sincerity, that, when my health permits, I never sit down to table without having made myself sweat with fatigue, either in military exercise, or in some kind of rural labour, and to which I apply with pleasure, and without sparing myself." Lyfander was amazed at this discourse, and pressing him by the hand, "Cyrus," said he, "you are truly happy, and deserve your high fortune, because you unite it with virtue."

C O U R A G E.

THAT person only is truly courageous who fears nothing so much as doing a shameful action ; and who dares resolutely and undauntedly go where his duty, however dangerous it is, may call him.

It admires the same quality in an enemy : fame, glory, conquests, and desire of opportunities to pardon and oblige their opposers, are what glow in the minds of the brave. Courage and magnanimity are inseparable.

RICHARD the First, king of England, having
invested the castle of Chalus, was shot in the
P 2 shoulder

shoulder with an arrow: an unskilful surgeon, in endeavouring to extract the weapon, mangled the flesh in such a manner, that a gangrene ensued. The castle being taken, and perceiving that he could not live, he ordered Bertram de Gourdon, who had shot the arrow, to be brought into his presence. Bertram being come: "What harm," said the king, "did ever I do thee, that thou shouldest kill me?" The other replied with great magnanimity and courage, "You killed with your own hand my father and two of my brothers, and you likewise designed to have killed me. You may now satiate your revenge: I could cheerfully suffer all the torments that can be inflicted, were I sure of having delivered the world of a tyrant, who filled it with blood and carnage." This bold and spirited answer struck Richard with remorse. He ordered the prisoner to be presented with one hundred shillings, and set at liberty; but Maccardec, one of the king's friends, like a true ruffian, ordered him to be flayed alive.

H O N O U R.

THERE is nothing honourable that is not innocent, and nothing mean but what has guilt in it. He who can say to himself, "I do as much good and am as virtuous as my most earnest endeavours will allow me," whatever be his station in the world, is to himself possessed of the highest honour: but false notions of honour are the greatest depravities of human nature, by giving false ideas of what is good and laudable.

A New

A New England sloop, commanded by Capt. Snelgrave, trading to Guinea, in 1752, left there a second mate, William Murray, sick on shore, and sailed without him. Murray was at the house of a black named Cudjoe, with whom he had contracted an acquaintance during their trade. He recovered; but the sloop being gone, he continued with his black friend till some other opportunity should offer of his getting home. In the mean time, a Dutch ship came into the road, and some of the blacks going on board, were treacherously seized and carried off as their slaves. The relations and friends, transported with sudden rage, ran to the house of Cudjoe, to take revenge by killing Murray. Cudjoe stopped them at the door, and demanded what they wanted. "The white men," said they, "have carried away our brothers and sons, and we will kill all white men. Give us the white man you have in your house, for we will kill him." "Nay," said he, "the white men that carried away your relations are bad men, kill them when you can take them; but this white man is a good man, and you must not kill him."—"But he is a white man," cried they; "and the white men are all bad men, we will kill them all." "Nay," said Cudjoe, "you must not kill a man that has done no harm, only for being white. This man is my friend, my house is his post, I am his soldier, and must fight for him; you must kill me before you can kill him. What good man will ever come again under my roof, if I let my floor be stained with a good man's blood?"

The negroes seeing his resolution, and being convinced by his discourse that they were wrong, went away ashamed. In a few days Murray ventured abroad again with his friend Cudjoe, when
several

several of them took him by the hand, and told him, "They were glad they had not killed him; for as he was a good (meaning innocent) man their God would have been very angry, and would have spoiled their fishing."

H U M A N I T Y.

WE must not do that to another which we would not have another do to us. This is the rule which determines what kind of treatment is forbidden by nature, with respect to the rest of mankind: every thing which would appear hard, barbarous, or cruel, when done to ourselves, is comprised in this prohibition.

Pity, compassion, and even forgiveness, when not inconsistent with prudence and our own safety, is due to our enemies.

PYRRHUS, king of Epirus, having put to flight the army of Antigonus, king of Macedonia, seized his kingdom: but both armies meeting again at Argos, the inhabitants sent deputies, humbly requesting that neither of them would enter the city. Their request was granted; but, contrary to his promise, the same night, Pyrrhus rushed with his forces into the town. The affrighted inhabitants immediately sent to Antigonus for assistance; whereupon a battle ensued in the streets, and in the morning Pyrrhus was found among the slain. Alcioneus, the son of Antigonus, taking the head by the hair, rode with it full speed to his father, and finding him talking with some of his favourites, threw it at his feet. Antigonus looking upon it, and knowing it, not only thrust his son from him

him with disdain, but struck him with his baton. "Barbarous wretch," said he, "dost thou think that he whose grandfather was slain, and whose father died a captive, should rejoice at such a sight?" Then taking the robe from his shoulders, he covered the head, and at the same time let fall a shower of tears, giving orders that the body should be carefully looked for, and that they should be burnt with all the funeral honours due to a king. While he was thus speaking, Alcyoneus, having discovered Helenus, the son of Pyrrhus, in a thread-bare coat, he spoke to him kindly, and, with great respect, presented him to his father. "Well, my son," said Antigonus, "this is better than you did before; however, you have done less than your duty still, in that you have suffered a person of quality to approach me in that thread-bare coat, which is not a disgrace to him, but to our victory." Having comforted Helenus for the loss of his father, he entertained him kindly, and afterwards set him at liberty, and sent him home to Epirus.

GENEROSITY.

TRUE generosity is a rule imposed upon us by reason, which should be the sovereign law of a rational being. But this generosity does not consist in obeying every impulse of humanity, in following blind passion for our guide, and in impairing our circumstances by present benefactions, which may render us incapable of future ones, or of doing justice where it is due.

How

How seldom is generosity perfect and pure! How often do men give, because it throws a certain inferiority on those who receive, and a superiority on themselves!

ÆSCHINES and Demosthenes were the two greatest orators which Greece, or perhaps any other nation, ever produced. The former having drawn up an accusation against one Ctesiphon, or rather against Demosthenes, a time was fixed for hearing the trial. No cause ever excited so much curiosity, nor was pleaded with so much pomp. People flocked to it from all parts; and they had great reason for so doing: for what fight could be nobler than a conflict between two orators, each of them excellent in his way; both formed by nature, improved by art, and animated by perpetual dissensions, and an insuperable jealousy! The disposition of the people, and the juncture of the times, seemed to favour Æschines; nevertheless, he lost his cause, and was justly sentenced to be banished for his rash accusation. He, on this, went and settled at Rhodes; where he opened a school of eloquence; the fame and glory of which continued for many ages. He began his lectures with the two orations which had occasioned his banishment. Great encomiums were given to that of Æschines; but when they heard that of Demosthenes, the plaudits and acclamations were redoubled; and it was then he spoke these words, so greatly laudable in the mouth of an enemy: "But what applauses would you have bestowed, had you heard Demosthenes speak it himself."

P A T R I O T I S M.

LOVE of our country is one of the noblest passions that can warm and animate the human breast. It includes all the limited and particular affections to our parents, children, friends, neighbours, fellow-citizens, and countrymen.

Wherever this love of our country prevails in its genuine vigour and extent, it swallows up all sordid and selfish regards; it conquers the love of ease, power, pleasure, and wealth; nay, when the amiable partialities of friendship, gratitude, and private affection come in competition with it, it will teach us to sacrifice all, in order to maintain the rights, and promote and defend the honour and happiness, of our country.

SO deeply was the love of his country impressed on the mind of Alexander, the Roman emperor, that he is said never to have given any public office through favour or friendship; but to have employed those only who were both by himself and the senate judged best qualified for the discharge of the trust reposed in them. He preferred one to the command of the guards, who had retired into the country on purpose to avoid that office; for he thought that the declining of such honourable employments was the best recommendation to them. He would not suffer any important employment to be sold, saying, "He who buys must sell in his turn; and it would be unjust to punish one for selling, after he has been suffered to buy." He never pardoned any crime committed against the public; but suffered no one to be condemned till his cause was thoroughly heard, and his offence fully proved. He was

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an irreconcilable enemy to such as were convicted of plundering the provinces, and oppressing the people committed to their care: These he never spared, though his friends, favourites, and relations, but sentenced them to death, and caused them to be executed, notwithstanding their quality or former services, like common malefactors. He was sparing of the public money, though liberal of his own. He retrenched all the pensions which Heliogabalus, his predecessor, had settled on buffoons, stage-players, charioteers, gladiators, &c. saying, that the emperor was only the steward of the people, and therefore could not, without the utmost injustice, wantonly squander away their revenues upon persons who were no way useful to them.

DISINTERESTEDNESS.

NOTHING is a greater argument of a brave soul and an impregnable virtue, than for a person to be so much master of himself, that he can either take or refuse those conveniences of life, respecting which, most people are either uneasy without them, or intemperate with them.

Let no price nor promises bribe you to take part with the enemies of your prince; whoever wins, you will be a loser. If your prince prosper, you will be proclaimed a rebel, and must expect the consequence; if the enemy prevail, you will only be reckoned a meritorious traitor: though they may love the treason, yet they will despise the person.

CHOXORUS once served his country as a statesman and a general. The public good was the only object

object he kept constantly in view ; and he regarded nothing with indifference that had a tendency to promote it. When he had once formed any design which might advance the common interest, the execution of it was certain, if he had no obstacles to surmount but the cavillings of perverted reason, and the machinations of sedition. The inconveniences of a project might induce him to drop it, but he was not to be diverted from his purpose by difficulties. Although he was the favourite of his prince, yet, far from stooping to gratify his vanity by servile adulation, he dared to set truth before him without a veil, and to confront him with it wheresoever he turned. This glorious and unshaken integrity frequently exposed him to the danger of losing his post ; but the public interest was always, in his opinion, to be preferred to his own : he deemed it greater honour to serve his prince, than to continue in his favour ; and was less solicitous to avoid disgrace than not to deserve it. " I have already," said he, " ventured my life in battle for my country's honour and my own ; and should I fear to risk my fortune ? "

Happy the monarch on whom indulgent Heaven shall bestow a minister like this ! Alexanders and Cæsars, however rare, are yet less so than those ministers of state who have no other end in view than the good of their country and the glory of their prince.

THE following is an instance of the greatness of a disinterested mind in a person of the lowest rank : one who had nothing about him, but the virtue itself, to raise our admiration.

A poor man, who was door-keeper to a boarding house in Milan, found a purse with two hundred

dred crowns in it. The man who had lost it, being informed by a public advertisement, came to the house, and giving good proof that the purse was his property, the door-keeper restored it to him. The owner, full of joy and gratitude, offered his benefactor twenty crowns, which the other absolutely refused. He then came down to ten, and afterwards to five; but finding him still inexorable, he threw his purse upon the ground, saying, in an angry tone, "I have lost nothing, nothing at all, if you thus refuse to accept of any thing." The door-keeper then accepted of five crowns, which he immediately distributed among the poor.

FILIAL AFFECTION.

THE honour which children are required to give to their father and mother, includes in it love, reverence, obedience, and relief.

Where shall we find the person who hath received from any one benefits so great, or so many, as children from their parents? To them it is that they owe their very existence, and consequently all the pleasures and enjoyments of life.

No one will expect a return of kindness, however considerable, from him who can shew himself unmindful of what he oweth to his parents.

WHILE Octavius was at Samos, after the famous battle of Actium, which made him master of the universe, he held a council to examine the prisoners who had been engaged in Antony's party. Among the rest there was brought before him an old man, named Metellus, oppressed with years and infirmities, disfigured by a long beard and a neglected

neglected head of hair, but especially by his clothes, which, through ill fortune, were become very ragged. The son of this Metellus was one of the judges, but he could not readily know his father in the deplorable condition in which he then saw him. At last, however, having recollected his features, instead of being ashamed to own him, he, weeping bitterly, ran to embrace him. Afterwards, turning towards the tribunal, "Cæsar," said he, "my father has been your enemy, and I your officer; he deserves to be punished, and I to be rewarded. The favour I desire is, that you will either save him on my account, or order me to be put to death with him." All the judges were touched with compassion at this affecting scene; Octavius himself relented, and granted to old Metellus his life and liberty.

OLYMPIAS, Alexander's own mother, was of such an unhappy disposition, that he would never let her have any concern in the affairs of the government. She used frequently to make very severe complaints on that account; but he always submitted to her ill-humour with great mildness and patience. Antipater, one of his friends, having one day wrote a long letter against her, the king after reading it, replied, *Antipater does not know that one single tear shed by a mother will obliterate ten thousand such letters as this.*

PARENTAL AFFECTION.

THE tender but prudent conduct of the late Queen Caroline, supplies us with an example of parental affection, equal, if not superior, to any other on record, and which commands the attention of every family in the kingdom. Authority,
which

which is lost in almost every other house, was carefully preserved in the royal palace; there it was rightly judged, that affection and education without government and restraint, as planting without pruning and lopping off luxurious branches, would produce minds void of strength and beauty, and unable to bring forth the fruits of useful and reasonable action. The queen knew how absolutely necessary it was to teach youth very early to refuse whatever was hurtful or dishonourable; and to prefer the constant and durable good, before momentary and fleeting pleasures. She knew that in the practice of this doctrine of *refusing*, lay all the seeds of virtue, and the foundation of every thing truly great and noble; for which reason she never gratified her children with what was improper for her to give or for them to receive.

The best proof which parents can give of their affection to their children is to endeavour to make them wise and good. To conduct the opening minds of their sweet charge through the several periods of their progress, to assist them, in each period, in throwing out the latent seeds of reason and ingenuity, and in giving fresh accessions of light and virtue; and, at length, with all these advantages, to produce the young adventurers upon the great theatre of human life, to act their several parts in the sight of their friends, of society, and mankind. How gloriously does heaven reward the task, when parents behold those dear images and representations of themselves inheriting their virtues as well as fortunes, sustaining their respective characters gracefully and worthily, and giving them the agreeable prospect of transmitting their names with growing honours and advantage to a race yet unborn!

P A R T

P A R T III.

The Parts of Speech.

IN English there are nine sorts of words, or, as they are commonly called, parts of speech.

1. The **ARTICLE**; put before substantives, to point them out, and to shew how far their signification extends.

2. The **NOUN** or **SUBSTANTIVE**; being the name of any *person*, *place*, or *thing*, which may be conceived to exist.

3. The **ADJECTIVE**; added to the substantive, to express the quality of it.

4. The **PRONOUN**; used instead of the noun, to avoid its too frequent repetition.

5. The **VERB**; expressing an affirmation.

6. The **ADVERB**; added to verbs, adjectives, or to other adverbs, to express some circumstance, quality, or manner of their signification.

7. The **PREPOSITION**; used in connecting two words, and shewing the relation between them.

8. The **CONJUNCTION**; uniting two or more words in a sentence; or combining two simple sentences into one compound sentence.

9. The **INTERJECTION**; expressing some sudden emotion of the mind.

E X.

E X A M P L E.

¹ ² ⁷ ² ⁵ ¹ ² ³ ⁷
 "The power of speech is a faculty peculiar to
² ⁸ ⁵ ⁵ ⁷ ⁴ ⁷ ⁴ ³
 man, and was bestowed on him by his beneficent
² ⁷ ¹ ³ ⁸ ⁶ ³ ²
 Creator for the greatest and most excellent uses;
⁸ ⁹ ⁶ ⁶ ⁵ ⁴ ⁵ ⁴ ⁷ ¹ ³
 but alas! how often do we pervert it to the worst
⁷ ²
 of purposes!"

There are seven sorts of derivatives in the English language, viz. *Adjectives* from *Substantives*; as, *fruitful* from *fruit*: *Adverbs* from *Substantives*; as, *daily* from *day*: *Verbs* from *Substantives*; as, *lengthen* from *length*: *Substantives* from *Adjectives*; as, *happiness* from *happy*: *Adverbs* from *Adjectives*; as, *wisely* from *wise*: *Verbs* from *Adjectives*; as, *sweeten* from *sweet*: and *Participles* from *Verbs*; as, *knowing* and *known* from *know*.

N U M B E R.

There are two numbers, singular and plural.

The singular expresses one person or thing; as, *a boy, a girl*; or a number of them considered as united in one; as, *a troop, an army*.

The plural expresses more than one; as, *boys, girls, troops, armies*.

Nouns commonly form their plural by adding an *s* to the singular; as, *book, books*; *house, houses*.

Nouns ending in *ch*, *sh*, *s*, or *x*, form their plural by adding *es* to the singular; as, *peach, peaches*; *blush, blushes*; *genius, geniuses*, or *genii*; *fox, foxes*.

Nouns

Nouns ending in *y*, with a consonant before it, form their plural by changing *y* into *ies*; as *body*, *bodies*; *city*, *cities* *.

Nouns ending in *f*, or *fe*, commonly form their plural by changing *f*, or *fe*, into *ves*; as, *half*, *halves*; *life*, *lives* †.

Some nouns are used only in the singular; as, *wheat*, *gold*, *bread* ‡, &c. others only in the plural form; as, *goods*, *thanks*, *wages*, &c.

Sheep, *deer*, &c. are the same in both numbers.

The following nouns form their plural irregularly.

Brother, *sing.* brethren or brothers, *plu.* beau, beaux; child, children; die, dice; foot, feet; goose, geese; man, men; monsieur, messieurs; mouse, mice; ox, oxen; penny, pence; phenomenon, phenomena; tooth, teeth; vortex, vortices, &c.

G E N D E R.

Gender is the distinction of sex.

There are three genders, the *masculine*, the *feminine*, and the *neuter*.

He is the sign of the masculine, *she* of the feminine, and *it* of the neuter gender.

All inanimate beings, unless when considered as persons, are of the neuter gender.

Difference of sex expressed by a change in the termination.

Abbot, *masc.* abbess, *fem.* actor, actresses; administrator, administratrix; duke, duchess; emperor, empress; governor, governess; heir, heiress; hero, heroine; marquis, marchioness; prince, princess; testator, testatrix; victor, victress, &c.

R

Difference

* When *y* has a vowel before it the plural is formed by adding an *s*; as, *joy*, *joys*; *play*, *plays*.

† *Hoof*, *grief*, *dwarf*, *muff*, *mischiefs*, and some others, form their plural by adding an *s* to the singular.

‡ Names of *countries*, *cities*, *rivers*, and *mountains*, of *virtues* and *vices*, and of most *herbs*, have no plural.

Difference of sex expressed by different words.

Bachelor, *masc.* maid or virgin, *fem.* beau, belle; bridegroom, bride; drake, duck; drone, bee; friar, nun; gander, goose; husband wife; lord, lady; man woman; master, mistress; nephew, niece; ram, ewe; stag, hind; steer, heifer; son, daughter; sloop, slut; uncle, aunt; wizard, witch, &c.

Some nouns are indeterminate of sex, and have their *signs* prefixed to shew the distinction; as, *a male servant; a female child; a he goat; a she rabbit.*

 A R T I C L E.

THE Article is a word put before substantives to point them out, and to shew how far their signification extends.

Of the Articles a or an and the.

A or *an* in general respects our primary perception, and denotes individuals as unknown: *the* our secondary perception, and denotes individuals as known.

The use and import of each Article will appear from the following example: "*Man* was made for society, and ought to extend his good will to *all men*; but *a man* will naturally entertain a more particular regard for *the men* with whom he has the most frequent intercourse, and enter into a still closer union with *the man* whose temper and disposition suit best with his own."

A is used before words beginning with a consonant; *an* before words beginning with a vowel or *h* mute.

a or *an* is used only before words in the singular; *the* before words both in the singular and plural.

These Articles already mentioned are allowed to be strictly and properly such by every Grammarian; but there are some words, such as this, that, any, some, all, other, &c. which are generally said to be sometimes Articles and sometimes Pronouns, according to the different modes

modes of using them. That words should change their nature in this manner, so as to belong sometimes to one part of speech, and sometimes to another, must, to every unprejudiced person, appear very extraordinary; and if it were a fact, language would be a thing so equivocal, that all inquiries into its nature, upon principles of science and reason, would be vain.

Examples of the utility of Articles: where MAN is the general term used for the purpose of denoting some particular.

Unknown; A man—Known; THE man—Definite; A CERTAIN man—Indefinite; ANY man—Present and near; THIS* man—Present and at some distance; THAT* man—Like to some other; SUCH a man—Different from some other; ANOTHER man—An indefinite multitude; MANY men—A definite multitude; a THOUSAND men—The ones of a multitude taken throughout; EVERY man—The same ones taken with distinction; EACH man—Taken in order; FIRST man, SECOND man, &c.—The whole multitude of particulars taken collectively; ALL men—The negation of that multitude; NO man—A number of particulars present and near; THESE men—At some distance, or opposed to others; THOSE men—A number of individuals separated from another number; OTHER men—A small indefinite number; FEW men—A proportionally greater number; MORE men—A smaller number; FEWER men, &c. and so on almost to infinitude.

a, an, some, &c. are called indefinite, and the, this, that, &c. definite, articles.

A substantive without any article to limit it, is taken in its widest sense; as, MAN is mortal, that is, ALL MANKIND.

N O U N.

A Noun or Substantive is the name of any person, place, or thing; as, *boy, school, book.*

All words ending in *ness, tion, and sion*, are nouns or substantives.

R 2

Nouns

* These two articles have plurals; *these, those.*

Nouns are divided into natural, artificial, and abstract*, and to each of these classes belong genera, species, and individuals.

Natural substances	{	Animal, Vegetable, Fossile - - - -	denote Genera
		Man, Tree, Metal - - - - -	are Species
		Alexander, Oak, Gold - - - - -	Individuals
Artificial substances	{	Edifice - - - - -	a Genus
		House, Church, Tower - - - - -	Species
		Vatican, St Paul's, Tower of London	Individuals
Abstract substances	{	Motion, Virtue - - - - -	Genera
		Flight, Temperance - - - - -	Species
		Flight of Mahomet, Temperance in wine - - - - -	Individuals

Proper names express individuals; as, *John, London, Thames*.

When a proper name is considered as a general appellative under which many others are arranged, it is then no longer the name of an individual but of a species, and as such admits of a plural; as, the *Cæsars*, the *Howards*, the *Pelbams*, the *Montagues*.

The English in its substantives has only two different terminations for cases; the *nominative*, which simply expresses the name of the thing, and the *possessive*.

The possessive case denotes *property* or *possession*, and is formed by the addition of *s* with an *apostrophe*; as, *God's grace*: or by means of the preposition *of*; as, *the grace of God*†.

When the noun ends in *s* in the singular, the possessive case is *sometimes* formed by adding an apostrophe only; as, "for *righteousness's* sake:" and *always* in the plural number ending in *s*; as, "on *eagles' wings*."

The

* Abstract names are formed from the attributes of other substances; as from a stone being *hard* we form the abstract name *hardness*; from *white*, *whiteness*, &c.

† The former prevails in familiar speech, the latter in the grave and sublime.

The English possessive is not always of the same import with the preposition *of*; one may say, *I speak of ALEXANDER, I write of CÆSAR*; but we cannot say, *I speak ALEXANDER'S, I write CÆSAR'S*.

S with an *apostrophe* often supplies the place of *is*; as,
 “A *wit's* a feather, and a *chief's* a rod,
 “An honest *man's* the noblest work of God.”

A D J E C T I V E.

AN Adjective is a word added to a substantive to express its quality; as, *a GOOD man; a FINE house**.

Adjectives are varied by the degrees of comparison; as, *Plato was WISE, Socrates was WISER than he, but Solomon was the WISEST of men*.

There are only two degrees of comparison, the *comparative* and the *superlative*.

When a quality is simply expressed without any relation to the same in a different degree, it is called the positive state; as, *wise, great, little*: When it is expressed with augmentation or diminution, it is called the comparative; as, *wiser, greater, less*: When it is expressed as being in the highest or lowest degree, it is called the superlative; as, *wisest, greatest, least*.

Monosyllables that end in a consonant have the comparative formed by adding *er* to the positive state, and the superlative by adding *est*; as, *cold, colder,*

* Every adjective is resolvable into a substantive, and an expression of connection equivalent to *of*; thus, a good man is a man of goodness; here the attribute denoted by the adjective is fully expressed by an abstract noun:—But it is evident that the noun goodness does not express the whole meaning of the adjective good; for every adjective expresses not only an attribute, but also the connection between the attribute and its substance; whereas in the abstract noun the attribute is considered as a substance unconnected with any other substance.

colder, coldest: when the adjective ends in a vowel, the degrees are formed by adding *r* and *st* only; as, *brave, braver, bravest*.

Polyfyllables are compared by prefixing *more* and *most*; as, *excellent, more excellent, most excellent*; *commendable, more commendable, most commendable*.

When we intimate, that a certain quality is possessed in an eminent degree, without making any direct comparison between it and a similar quality, we do it by the intensive word *very*, more commonly than by *most*; as, *Cicero was VERY elequent; the mind of Johnson was VERY vigorous*. This mode of expression has been called the superlative of *eminence*, to distinguish it from the other superlative, which is the superlative of *comparison*.

Some few adjectives are irregularly compared; as,

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
good	better	best
bad, ill, evil	worse	worst
little	less	least

Adjectives which denote the quality of bodies arising from their figure, do not admit of comparison; as, *circular, conical, globular, quadrangular, &c.*

There is a species of adjectives derived from nouns, and even from pronouns; for we say, the *Socratic* philosophy; the *Ciceronian* style; a *brazen* trumpet; *my* book: which are phrases equal to, *the philosophy of SOCRATES; the style of CICERO; a trumpet of BRASS; the book of ME.*

P R O N O U N.

A PRONOUN is a word used instead of a noun, to avoid its too frequent repetition; thus, instead of saying, *When Cæsar had conquered Gaul, Cæsar turned Cæsar's arms against Cæsar's country*; we say, *When Cæsar had conquered Gaul, HE turned HIS arms against HIS country.*

In

In English there are five personal* pronouns; *I, thou, he, she, and it.*

The personal or prepositive pronouns have three distinct orders, and are called pronouns of the *first, second, and third* person.

The 1st person, *I*, denotes the speaker, as characterized by the present act of speaking, in contradistinction to every other character which he may bear.

The 2d person, *Thou*, denotes the party addressed, as characterized by the present circumstance of being addressed, in contradistinction to every other character which he may bear.

The 3d person, *He, she, it*, is employed to denote any object which may be the subject of discourse different from the speaker and hearer.

He, she, and it, are not personal pronouns in any other sense than as the negation of sex is the neuter gender.

All nouns and pronouns whatever, except the speaker, or when an address is made, are, in grammatical construction, of the *third* person.

Pronouns have three cases, the *nominative*, the *possessive*, and the *accusative* or *objective*.

The accusative case expresses the object of an action, or of a relation.

Declension of the personal pronouns.

	Sing.	Plur.		Sing.	Plur.
Nom.	I	We	Nom.	Thou	Ye or you†
Poss.	Mine	Ours	Poss.	Thine	Yours
Acc.	Me	Us	Acc.	Thee	You

Sing.

* Also called prepositive, because they are capable of leading a sentence.

† In the polite, and even in the familiar style, we, and many other modern nations, use the plural *you* for *thou*.

	<i>Sing.</i>	<i>Plur.</i>		<i>Sing.</i>	<i>Plur.</i>	
<i>Nom.</i>	He *	They		<i>Nom.</i>	She	They
<i>Poss.</i>	His	Theirs		<i>Poss.</i>	Hers	Theirs
<i>Acc.</i>	Him	Them		<i>Acc.</i>	Her	Them

	Sing.	Plur.
Nom.	It	They
Poss.	Its	Theirs
Acc.	It	Them

My, thy, her, our, your, and their, have the form of adjectives with the power of pronouns, and are called pronominal adjectives; as, *MY book, is the book of me, or the book of him who now speaks; OUR house, is the house occupied by the person who now speaks.*

Mine and thine are frequently used for *my* and *thy*, when the nouns following them begin with a vowel.

To personal pronouns and pronominal adjectives are subjoined the words *own* and *self*, in which case they are emphatical, and imply a silent contrariety or opposition; thus, *I live in my OWN house; that is, not in a hired house: this was done by my SELF; that is, not by another.*

The word *self* subjoined to a personal pronoun forms also the reciprocal pronoun; as, *we hurt OURSELVES by vain rage; he blamed HIMSELF for his misfortune†.*

Who,

* *He, she, and it*, have this peculiarity attending them, that though in every case of the singular number the distinction of gender is carefully preserved, in the plural it is totally lost.

† *Himself, itself, themselves*, are supposed by WALLIS to be put by corruption, for, *hissself, itsself, theirselves*; so that *self* is always a substantive or noun, and not a pronoun. This seems to be a just observation; for we say, *the man came HIMSELF; they went THEMSELVES*; where the words *himself* and *themselves* cannot be accusatives but nominatives, and were anciently *hissself, theirselves*.

Who, which, and what, are called *relative* or *sub-junctive* pronouns, because they cannot lead a sentence, but only serve to subjoin a clause to another which was previous.

Relative pronouns represent any noun, or *prepositive pronoun*, and contain beside the force of the connective *of*; as, a man *WHO* is wife, a wife man, and a man of wisdom, are phrases of the same import.

Who is used when we speak of persons; as, *the boy WHO reads*: *which* and *what* are used when we speak of things; as, *the meat WHICH I ate*; *this is WHAT I wanted*.

That is used indifferently for *who* or *which* as a sub-junctive pronoun; as, *What man is he THAT feareth the Lord*; *him shall he teach in the way THAT he shall choose* *.

Who is varied by cases,

	Sing.	Plur.
Nom.	Who	Who
Poss.	Whose	Whose
Accus.	Whom	Whom

What includes in itself the signification of a *definitive* and *relative* pronoun; as, *from WHAT has gone before, WHAT follows may be easily guessed*: where the word *what* is equivalent to *that which*.

Who, which, what, called interrogatives, are merely relatives; for *interrogative sentences* are only *relative clauses*, uttered in such circumstances, as to enable the hearer to supply the antecedents necessary to complete the meaning.

When therefore we say; *WHAT rude fellow is that?* our meaning is, describe that person, who is that rude fellow.

Which, used as an interrogative, indicates a wish of knowing a particular person or thing out of more than one mentioned; as, *WHICH of the two did it?* *that is*, tell me the one of the two which did it.

S

V E R B.

* *That* was originally used only as a *definitive*; and as such it ought still to be considered in philosophical Grammar.

V E R B.

A VERB is a word that expresses an affirmation.

Whatever word, with a noun or pronoun before or after it, makes full sense or a sentence, is a verb.

Verbs are divided into three different classes; *active, passive, and neuter.*

All verbs whether active, passive, or neuter, have a necessary reference to some noun expressive of the substance, of which the attribute denoted by the verb is predicated.—This noun, which in all languages must be in the nominative case, is said to be nominative to the verb.

Active verbs are *transitive* and *intransitive*.

An active transitive verb denotes an action that passes from the agent to some external object; as, *Cæsar CONQUERED Pompey.*

An active intransitive verb expresses that kind of action which has no effect upon any thing beyond the agent himself; as, *Cæsar WALKED.*

A passive verb expresses a passion whether pleasing or painful; as, *Portia WAS LOVED; Pompey WAS CONQUERED.*

In a passive verb, the agent and object change places in the sentence; the thing acted upon is in the nominative case, and the agent is accompanied with a preposition; as, PORTIA was loved by JUBA; POMPEY was conquered by CÆSAR.

A neuter verb expresses an attribute that consists neither in action nor in passion; as, *Cæsar STOOD.*

Grammatical modes of verbs are concise modes of expressing some of those combinations of thought which occur most frequently; and of which *assertion* is an essential part.

There are only three modes, the *indicative*, the *subjunctive* or *potential*, and the *imperative**.

The

* The learned and ingenious Mr RUDDIMAN observes, That what has been called the infinitive is nothing more than an abstract

The indicative mode indicates the speaker's feeling or acting.

The subjunctive mode indicates his capacity of feeling or acting.

The imperative mode indicates his desire that the person to whom he speaks should feel or act.

There are three times, the *present*, the *past*, and the *future*.

The verb HAVE conjugated

INDICATIVE MODE.

<i>Present time.</i>		<i>Past time.</i>	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1 I have	We have	1 I had	We had
2 Thou hast *	Ye have *	2 Thou hadst	Ye had
3 He hath or has	They have	3 He had	They had
<i>Future time.</i>			
<i>Sing.</i>	<i>Plur.</i>		
1 I shall † have	We shall have		
2 Thou shalt have	Ye shall have		
3 He shall have	They shall have		

SUBJUNCTIVE MODE.

<i>Present time.</i>			
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1 I have	We have	1 I may ‡ have	We may have
2 Thou have	Ye have	2 Thou mayst have	Ye may have
3 He have	They have	3 He may have	They may have
<i>Past time.</i>			
<i>Sing.</i>	<i>Plur.</i>		
1 I might have	We might have		
2 Thou mightst have	Ye might have		
3 He might have	They might have		

I M.

abstract noun, denoting the simple energy of the verb, in conjunction with time; thus, TO DIE is certain, is the same with, DEATH is certain.

Those who wish to see this matter ably discussed may consult ENCYCLOPEDIA BRITANNICA.

* Or you have. † Or will. ‡ Or can. || Also could, would, and should.

IMPERATIVE MODE.

<i>Sing.</i>	<i>Plur.</i>
1 Let me have	Let us have
2 Have thou,	Have ye,
3 do thou have	do ye have
3 Let him have	Let them have

PARTICIPLES.

Present HAVING. *Past* HAD.

A PARTICIPLE is an adjective derived from a verb*.

The *present* or *active* participle of all verbs ends in *ng*; and the *past* or *passive* participle of all regular verbs in *ed*.

Verbs ending in a single consonant preceded by a single vowel, double the final consonant in the third person singular of the present time of the verb, and in the participles; as, *fit*, *sitteth*, *sitting*, *fitten*; in words of more than one syllable, having the accent on the *last* syllable; as, *omit*, *omitteth*, *omitting*, *omitted*.

The substantive verb inflected †.

INDICATIVE MODE.

Present time.

<i>Sing.</i>	<i>Plur.</i>
1 I am	We are
2 Thou art	Ye are
3 He is	They are

Past.

1 I was	We were
2 Thou wast	Ye were
3 He was	They were

Future.

1 I shall be	We shall be
2 Thou shalt be	Ye shall be
3 He shall be	They shall be

SUBJUNCTIVE MODE.

Present time.

<i>Sing.</i>	<i>Plur.</i>
1 I be †	We be
2 Thou be	Ye be
3 He be	They be

Past.

1 I were	We were
2 Thou wert	Ye were
3 He were	They were

Or,

1 I might be	We might be
2 Thou mightst be	Ye might be
3 He might be	They might be

I M-

* The learned are divided in their sentiments on the participle, respecting an *implication of time*.

† Every verb except the substantive verb is expressive of an *attribute*, of *time*, and of an *assertion*.

‡ *Also* may be *and* can be.

IMPERATIVE MODE.

	<i>Sing.</i>	<i>Plur.</i>
1	Let me be	Let us be
2	Be thou	Be ye
3	Let him be	Let them be.

PARTICIPLES.

Present BEING. *Past* BEEN.

The verb WRITE.

INDICATIVE MODE*.

<i>Present time.</i>			<i>Past.</i>	
<i>Sing.</i>	<i>Plur.</i>		<i>Sing.</i>	<i>Plur.</i>
1 I write	We write	}	1 I wrote	We wrote
2 Thou writest	Ye write		2 Thou wrotest	Ye wrote
3 He writeth or writes†	They write		3 He wrote	They wrote

Future.

<i>Sing.</i>	<i>Plur.</i>
1 I shall write	We shall write
2 Thou shalt write	Ye shall write
3 He shall write	They shall write

SUBJUNCTIVE MODE‡.

<i>Present time.</i>			
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. I write	We write	1 I may write	We may write
2. Thou wrote	Ye wrote	2 Thou mayst write	Ye may write
3. He wrote	They wrote	3 He may write	They may write

Past.

* The indicative mode asserts and interrogates—when we assert, we say, *You have read Euripides*; when we interrogate, we say, *Have you read Euripides?*—In written language take away the mark of interrogation, and in spoken language the peculiar tone of voice, and the *interrogative* and *indicative* modes appear precisely the same.

† *Writeth* is used in the *solemn* or *formularly* style; *writes*, in the *familiar* style.

‡ The subjunctive mode is always used after the conjunctions *if*, *tho'*, *altho'*, &c. when a doubt or condition is implied; as, *if she were rich, I would marry her*:—But when no condition is implied, the *indicative* mode follows the conjunction; as, *tho' he was rich, yet for our sakes he became poor*.

	<i>Past.</i>	
<i>Sing.</i>		<i>Plur.</i>
1 I might write		We might write.
2 Thou mightst write		Ye might write
3 He might write		They might write

IMPERATIVE MODE*.

	<i>Sing.</i>	<i>Plur.</i>
1 Let me write		Let us write
2 Write thou		Write ye or you†.
3 Let him write		Let them write

PARTICIPLES.

Present WRITING. *Past* WRITTEN.

“When a person speaks of the time at which an action is performed, in reference solely to himself, he can only consider it as *present*, *past*, or *future*: but he often has occasion to be more particular, and to consider the time in reference to the *nature* of the *action*, as well as in reference to *himself*, and to *specify* whether that *action* be *complete* or *incomplete*. If the time be considered merely in reference to the person speaking, without adverting at all to the nature of the action, then it may be called *indefinite*. If the precise nature of the action be also pointed out and limited, then the time may be called *definite*; and this definite time must be of two kinds, according as the action is *imperfect* or *perfect*: Hence each of the times, *present*, *past*, and *future*, may be considered as of three kinds, namely, *indefinite*, *definite imperfect*, and *definite perfect*. Whence there will result in grammar nine tenses; namely, *PRESENT indefinite*, *PRESENT definite imperfect*, *PRESENT definite perfect*: *PAST indefinite*, *PAST definite imperfect*, *PAST definite perfect*: *FUTURE indefinite*, *FUTURE definite imperfect*, *FUTURE definite perfect*.—Besides these, there are *three other* tenses in the English verb, which are used to express an *incomplete* action terminating in *completion* at a given time; or, in other words, they are used when we mean to denote that an action, which was *imperfect*, is, has been, or will be, perfected at a certain time *present*, *past*, or *future*. As all complete *perfect* actions must have been previously *incomplete*, it may be thought that these tenses denote nothing more than the *definite perfect* tenses: but the differ-

* The imperative mode, *entreats*, *exhorts*, and *commands*.

† In this mode the substantive is often understood; as, *Be not deceived*, *evil communications corrupt good manners*. *Awake*, *arise*, or *be for ever full* &c.

difference consists in this: these tenses precisely mark the limit of the *imperfect* state of the action, and point out the particular time at which it becomes *perfect*, which the *definite perfect* tenses do not. Thus, *I have been writing* denotes that the writing *closes, terminates*, and becomes *perfect* at the *present time*. So likewise, *I had been writing* denotes that it *terminated and closed* at the particular *past time* mentioned: whereas, in the phrases, *I have written*, or, *I had written*, no such precise termination is specified, but the writing may have been closed for *months, years, or ages*, before. Again, these tenses not only declare the action to be *perfect*, but mark the progress from an *imperfect* to a *perfect* state, and thus seem to convey some idea of *uninterrupted continuance and duration*, which idea is wanting in the *definite perfect* tenses. These tenses may be called the *definite terminating or limiting perfect* tenses. Thus then there are twelve tenses in the English verb."

MONTHLY REVIEWERS.

The verb WRITE inflected according to the precedent scheme of tenses.

INDICATIVE MODE.

PRESENT TIME.

Indefinite.

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1 I write	We write	1 I do write	We do write
2 Thou writest	Ye write	2 Thou dost write	Ye do write
3 He writeth or writes	} They write	3 He doth or does write	} They do write

Definite imperfect.

<i>Sing.</i>	<i>Plur.</i>
1 I am writing	We are writing
2 Thou art writing	Ye are writing
3 He is writing	They are writing.

Definite perfect.

1 I have written	We have written
2 Thou hast written	Ye have written
3 He hath or has written	They have written

PAST TIME.

Indefinite.

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1 I wrote	We wrote	1 I did write	We did write
2 Thou wrotest	Ye wrote	2 Thou didst write	Ye did write
3 He wrote	They wrote	3 He did write	They did write

Definite

*Definite imperfect.**Sing.**Plur.*

- | | |
|---------------------|-------------------|
| 1 I was writing | We were writing |
| 2 Thou wast writing | Ye were writing |
| 3 He was writing | They were writing |

Definite perfect.

- | | |
|----------------------|------------------|
| 1 I had written | We had written |
| 2 Thou hadst written | Ye had written |
| 3 He had written | They had written |

FUTURE TIME.

*Indefinite.**Sing.**Plur.*

- | | |
|--------------------|------------------|
| 1 I shall write | We shall write |
| 2 Thou shalt write | Ye shall write |
| 3 He shall write | They shall write |

Definite imperfect.

- | | |
|-------------------------|-----------------------|
| 1 I shall be writing | We shall be writing |
| 2 Thou shalt be writing | Ye shall be writing |
| 3 He shall be writing | They shall be writing |

Definite perfect.

- | | |
|---------------------------|-------------------------|
| 1 I shall have written | We shall have written |
| 2 Thou shalt have written | Ye shall have written |
| 3 He shall have written | They shall have written |

DEFINITE TERMINATING or LIMITING PERFECT TENSES.

*Present time.**Sing.**Plur.*

- | | |
|-------------------------------|------------------------|
| 1 I have been writing | We have been writing |
| 2 Thou hast been writing | Ye have been writing |
| 3 He hath or has been writing | They have been writing |

Past.

- | | |
|---------------------------|-----------------------|
| 1 I had been writing | We had been writing |
| 2 Thou hadst been writing | Ye had been writing |
| 3 He had been writing | They had been writing |

Future.

- | | |
|--------------------------------|------------------------------|
| 1 I shall have been writing | We shall have been writing |
| 2 Thou shalt have been writing | Ye shall have been writing |
| 3 He shall have been writing | They shall have been writing |

S U B.

SUBJUNCTIVE MODE.

PRESENT TIME.

Indefinite.

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1 I write	We write	1 I may write	We may write
2 Thou write	Ye write	2 Thou mayst write	Ye may write
3 He write	They write	3 He may write	They may write

Definite imperfect.

<i>Sing.</i>	<i>Plur.</i>
1 I may be writing	We may be writing
2 Thou mayst be writing	Ye may be writing
3 He may be writing	They may be writing

Definite perfect.

1 I may have written	We may have written
2 Thou mayst have written	Ye may have written
3 He may have written	They may have written

PAST TIME.

Indefinite.

<i>Sing.</i>	<i>Plur.</i>
1 I might write	We might write
2 Thou mightst write	Ye might write
3 He might write	They might write

Definite imperfect.

1 I might be writing	We might be writing
2 Thou mightst be writing	Ye might be writing
3 He might be writing	They might be writing

Definite perfect.

1 I might have written	We might have written
2 Thou mightst have written	Ye might have written
3 He might have written	They might have written, &c.

The *passive verb* is formed by adding the *past participle* to the *substantive verb*, through all its variations; as, *I am known, I was known, I have been known, I had been known, I shall be known, I shall have been known, &c.*

Verbs which do not form their *past time* and *past participle* by the addition of *-ed* or *-d*, to the first person of the present time of the indicative mode, are called *irregular*.

A List of Irregular Verbs.

Those which are marked with the *Asterism* admit of the regular form.

<i>Pres. past, participle</i>	<i>Pres. past, participle</i>	<i>Pres. past, participle</i>
Abide, abode, abode	cost, cost, cost	heave*, hove, hoven
awake, awoke, awaked	creep*, crope, crept	help*, helped, holpen
bake*, baked, baken	crow, crew, crowed	hew*, hewed, hewn
bear, bore bare, born borne	cut, cut, cut	hide, hid, hidden
beat, beat, beaten	dare, durst, dared	hit, hit, hit
begin, began, begun	deal*, dealt, dealt	hold, held, holden
behold, beheld, be- holden	dig*, dug, digged	hurt, hurt, hurt
bend, bent, bent	do, did, done	keep, kept, kept
bereave*, bereft, bereft	draw, drew, drawn	knit*, knit, knit
beseech, besought, be- sought	dream*, dreamt, dreamt	know, knew, known
bid, bade, bidden	drink, drank, drunken	lade, laded, laden
bind, bound, bound bounden	drunk	lay, laid, laid
bite, bit, bitten	drive, drove, driven	lead, led, led
bleed, bled, bled	dwell*, dwelt, dwelt	leave, left, left
blow, blew, blown	eat, ate, eaten	lend, lent, lent
break, broke brake, broken	fall, fell, fallen	let, let, let
breed, bred, bred	feed, fed, fed	lie, lay, lien lain
bring, brought, brought	feel, felt, felt	load*, loaded, loaden
build*, built, built	fight, fought, fought	lose, lost, lost
burst, burst, burst	find, found, found	make, made, made
bursten	flee, fled, fled	may, might, <i>defective</i>
buy, bought, bought	fling, flung, flung	mean*, meant, meant
can, could, <i>defective</i>	fold*, folded, folden	meet, met, met
cast, cast, cast	forfake, forfook, for- faken	melt*, melted, molten
catch, caught, caught	freeze, froze, frozen	mow*, mowed, mown
chide, chid, chidden	freight*, fraught, fraught	must, <i>defective</i>
choose chuse, chose, chosen	fly, flew, flown	put, put, put
cleave, clave clove, cloven cleft	get, got gat, gotten	quit*, quit, quit
cling, clang clung, clung	gild*, gilt, gilt	read, read, read
clothe*, clad, clad	gird*, girt, girt	rend, rent, rent
come, came, come	give, gave, given	ride, rode, ridden
	go, went, gone	ring, rang, rung
	grave*, graved, graven	rise, rose, risen
	grind, ground, ground	run, ran, run
	grow, grew, grown	saw*, sawed, sawn
	hang*, hung, hung	say, said, said
	hear, heard, heard	see, saw, seen
		seek, sought, sought
		seethe, sod, sodden

fell,

<i>Pres. past, participle</i>	<i>Pres. past, participle</i>	<i>Pres. past, participle</i>
sell, sold, sold	smite, smote, smitten	sweep, swept, swept
send, sent, sent	sow, sowed, sown	swim, swam, swum
set, set, set	speak, spoke spake, spoken	swing, swung, swung
shake, shook, shaken	speed, sped, sped	take, took, taken
shave*, shaved, shaven	spend, spent, spent	teach, taught, taught
shear, shorn, shorn	spill, spilt, spilt	tear, tore, torn
shed, shed, shed	spin, span, spun	tell, told, told
shine*, shone, shined	spit, spat, spitten	think, thought, thought
shoe, shod, shod	split, split, split	thrive, thrive, thriven
shoot, shot, shot	sprad, spread, spread	throw, threw, thrown
show*, showed, shown	spring, sprang, sprung	thrust, thrust, thrust
shred, shred, shred	stand, stood, stood	tread, trode, trodden
shut, shut, shut	steal, stole, stolen	wax, waxed, waxen
sing, sang, sang	stick, stuck, stuck	wear, wore, worn
sink, sank, sunk	stride, strode, stridden	weave, wove, woven
sit, sat, sitten	strike, struck, stricken	weep, wept, wept
slay, slew, slain	string, strung, strung	wet, wet, wet
sleep, slept, slept	strive*, strove, striven	win, won, won
slide, slid, slidden	strow strew*, strowed, strown	wind, wound, wound
sling, slang slung, slung	swear, swore, sworn	work, wrought, wrought
slink, slunk, slunk	swell*, swelled, swollen	wring, wrung, wrung
slit, slit, slit		
smell*, smelt, smelt		

A D V E R B.

AN Adverb is a word added to a *verb*, *adjective*, or to *another adverb*, to express some circumstance, quality, or manner of their signification; as, *he reads WELL*; *a TRULY good man*; *he writes VERY CORRECTLY*, &c.

Words ending in *ly*, are, for the most part, adverbs.

Adverbs are divided into two kinds.

1. Those that are common to all *attributes of the first order*, i. e. which coalesce equally with *verbs*, with *participles*, and with *adverbs*; these may be divided into adverbs of

INTENSION and REMISSION, or of *quantity continuous*; as, *moderately*, *greatly*, *vastly*, *tolerably*, *exceedingly*, &c.

RELATION; as, *more, less, equally, proportionally, &c.*

QUALITY; as, *honestly, prudently, bravely, well, &c.* These like adjectives of a similar nature, admit of the different degrees of comparison.

QUANTITY DISCRETE; as, *once, twice, thrice**, &c.

2. Those that are confined to verbs properly so called, are of the following kinds:

TIME; as, *then, when, afterwards, now, &c.*

PLACE; as, *there, where, here, hence, whence, &c.* Also adverbs derived from prepositions; as, *upward, downward, &c.*

INTENSIONS and REMISSIONS peculiar to MOTION; as, *swiftly, hastily, slowly, &c.*

Many adverbs seem to be introduced into language in order to express by one word the meaning of two or three, and are mere abbreviations of nouns, verbs, and adjectives; thus, the import of the phrase, in what place is expressed by the single word where: to what place, by whither: from this place, by hence: in a direction ascending, by upwards: at the present time, by now: at what time, by when: at that time, by then: many times, by often: not many times, by seldom, &c.

The adverbs *here, there, where*, with a preposition subjoined, as, *hereof, therewith, whereupon, &c.†* are said to have the construction and nature of pronouns.

The simple affirmative and negative YES and NO are called adverbs, though they surely do not signify that which we hold to be the very essence of the adverb a modification of attributes; 'Is he learned? NO?' 'Is he brave? YES.' Here the two adverbs, as they are called, signify not any modification of the attributes brave and learned; but a total negation of the attribute in one case, and in the other a declaration that the attribute belongs to the person spoken of.

There is no part of speech which of itself denotes interrogation. A question is never asked otherwise than by abbreviation, by a single word, whether that word be a noun, a pronoun, a verb, or an adverb. When we say, Where were you yesterday? Whence have you come? Whither are you going? we merely use so many abbreviations for

* These are not in strictness of speech adverbs; being in reality the possessive cases of *one, two, three, &c.*

† These are much disused in common discourse, and are retained only in the *solemn, or formulary* style.

for the following sentences ; TELL US, OR DESCRIBE TO US the place where (or in which) you were yesterday ; the PLACE WHENCE (or from which) you have come ; the PLACE to which you are going.

P R E P O S I T I O N .

A PREPOSITION is a part of speech which connects two words, and shews the relation between them.

A List of Prepositions.

About, above, over, against, amongst, at, after, behind, beneath, below, between, before, beyond, beside, by, through, for, from, unto, until, in, into, on, upon, of, to, towards, without, within, with, under, &c.

Prepositions are either *proper* or *metaphorical*.

Proper prepositions are those which literally denote the relations subsisting among the objects of sense ; as,

The accidental junction of two things between which there is no necessary connection ; as, ‘ a house WITH a party wall.’

The separation of two things which we should expect to find united ; as, ‘ a house WITHOUT a roof :’—‘ a man WITHOUT hands.’

The relation subsisting between any thing and that which supports it ; as, ‘ the statue stands UPON a pedestal.’

The relations of higher and lower ; as, ‘ the sun is risen ABOVE the hills :’—‘ to support uneasy steps OVER the burning marle :’—‘ the sun is BELOW the horizon :’—‘ the shepherd reclines UNDER the shade of a beech tree.’

The relation between any thing in motion, and that in which it moves ; as, ‘ the rays of light pass THROUGH the air.’

The relation between any thing continued, whether motion or rest, and the point of its beginning ; as, ‘ the rays of light proceed FROM the sun :’—‘ these figs came FROM Turkey :’—‘ that lamp hangs FROM the ceiling.’

The relation between any thing continued, and the point to which it tends ; as, ‘ he is going TO Italy :’—‘ he slept TILL morning.’

The

The relation between an effect and its cause; as, 'I am sick of my confinement and FOR my liberty.'

METAPHORICAL.—*As those who are above others in PLACE have generally the advantage over them, so the PREPOSITIONS which denote one kind of SUPERIORITY or INFERIORITY, are likewise employed to denote another. Thus, we say of a king, 'he ruled OVER his people,' and of a soldier, 'he served UNDER such a general.'*

The following are called INSEPARABLE prepositions.

a, abs, ad, ampli, ana, ante, anti, be, circum, co, con, contra, counter, de, dis, e, en, enter, ex, extra, for, fore, in, inter, intro, meta, mis, op, over, out, per, peri, post, pre, preter, pro, re, retro, se, sub, subter, super, syn, trans, un, up, with, &c.

C O N J U N C T I O N .

A CONJUNCTION is a part of speech which unites two or more words in a sentence; or combines two simple sentences into one compound sentence*.

Conjunctions never disjoin the meanings of sentences, nor have any other effect, than to combine two or more simple sentences into one compound sentence: if those simple sentences be of opposite meanings before their combination, they will continue so after it, whatever conjunction be employed to unite them.

ACCIDENTAL ADDITION is expressed by the conjunction AND; as, when we say, *Lyfippus was a statuary AND Priscian was a grammarian.*

THE UNEXPECTED JUNCTION OF CONTRARY TRUTHS is expressed by BUT; as, *Brutus was a patriot BUT Caesar was not.*

THE RELATION OF AN EFFECT TO ITS CAUSE is expressed by BECAUSE; as, *Rome was enslaved BECAUSE Caesar was ambitious.*

THE

* HORNE TOOKE's idea of *prepositions* and *conjunctions* is, that they do not form distinct classes of words, but are merely abbreviations of *nouns* and *verbs*; and with respect to the English language he has been remarkably successful in proving his position.

THE RELATION OF AN EFFECT TO A CAUSE OF WHICH THE EXISTENCE IS DOUBTFUL by IF; as, *you will live happily if you live honestly.*

THE RELATION OF A CAUSE TO ITS EFFECT by THEREFORE; as, *Cæsar was ambitious* THEREFORE *Rome was enslaved.*

THE IDEA OF SIMPLE DIVERSITY is expressed by EITHER and OR; as, EITHER *it is day* OR *it is night.*

CONTRARIETY BETWEEN TWO AFFIRMATIONS, *which though each may be true by itself, cannot both be true at once,* is expressed by UNLESS; as, *Troy will be taken* UNLESS *the palladium be preserved.*

COINCIDENCE OF TWO AFFIRMATIONS APPARENTLY CONTRARY TO EACH OTHER is expressed by ALTHOUGH; as, *Troy will be taken* ALTHOUGH *Hector defend it.*

INTERJECTION.

AN INTERJECTION is a part of speech used to express some sudden emotion of the mind; as, *Oh! ah! alas! lo! &c.*

INTERJECTIONS are a species of words which are found perhaps in all the languages on earth, but are not subject to the rules and principles of Grammar; as they contribute nothing to the communication of thought. They may be called a part of that natural language, with which man is endowed in common with other animals, to express or ally some very strong sensation; such as, AH! when he feels pain. In this view the interjection does not owe its characteristic expression to the arbitrary form of articulation, but to the tone of voice and modification of countenance and gesture, with which it is uttered; it is therefore universally understood by all mankind. In discourse the interjection is employed only when the suddenness or vehemence of some affection returns men to their natural state, and makes them for a moment forget the use of speech. In books they are thrown into sentences without altering their form either in syntax or signification; and in English this is generally done with a very bad effect, though the writer no doubt employs them with a view to pathos or embellishment.

S E N.

S E N T E N C E S.

A SENTENCE is any thought of the mind expressed by two or more words.

SENTENCES are either *simple* or *compound*.

A *simple sentence* hath in it but one *subject*, and one *finite verb*, that is, a verb in the *indicative*, *subjunctive*, or *imperative* mode.

The principal parts of a *simple sentence* are the *agent*, the *attribute*, and the *object*. The *agent* is the thing chiefly spoken of; the *attribute* is the thing or action affirmed or denied of it; and the *object* is the thing affected by such action.

A *compound sentence* consists of two or more *simple sentences* connected together.

There are two sorts of words which connect sentences, *relatives* and *conjunctions*.

A PHRASE is two or more words rightly put together, in order to make a *part* of a sentence; and sometimes making a *whole* sentence.

The construction of sentences depends principally upon the *concord* or *agreement*, and the *regimen* or *government* of words.

One word is said to agree with another, when it is required to be in like *case*, *number*, *gender*, or *person*.

One word is said to govern another, when it causeth the other to be in some *case* or *mode*.

Rules

Rules for the Construction of Sentences.

N O U N.

WHEN two substantives come together, the former is put in the possessive case; as, *Homer's Iliad.*

Every possessive case supposes some noun to which it belongs; as, when we say, *St Paul's*, or *St James's*, we mean, *St Paul's church*, or *St James's palace.*

In some instances the substantive supplies the place of an adjective, being prefixed to another substantive, and linked to it by a mark of conjunction; as, *sea-water*; *forest-tree*; *table-spoon*, &c.

A collective noun governs a verb either singular or plural; as, *The assembly* *is* or *are met.*

When the collective name gives an idea of one compacted body, as parliament, the verb is properly put in the singular; but when it exhibits to the mind a disjointed or scattered body, as rabble, it may be put in the plural.

Two or more singulars, when united by a conjunction, govern verbs and pronouns in the plural; as, *SOCRATES and PLATO WERE wise, THEY WERE the most eminent philosophers of Greece.*

A D J E C T I V E.

The adjective is generally put before the noun; as, *a GOOD man*: it sometimes, when emphatical, follows the substantive or verb; as, *Hail bard DIVINE! The period of human life is esteemed SHORT.*

Every adjective has relation to some substantive either expressed or implied; as, *The Twelve*: i. e. *APOSTLES.* *The wicked are punished*: i. e. *WICKED MEN.*

Two comparatives or two superlatives are improper to come together; as, *more better* or *most wisest.*

The termination *est* is peculiar to the superlative of comparison, to which the definite article is prefixed; thus we may say, Homer was THE SUBLIMEST of Poets, but we cannot say, Homer was A SUBLIMEST Poet—again we may say, Homer was A VERY SUBLIME Poet, but not, Homer was THE VERY SUBLIME Poet.

When we use the superlative we ought in propriety to consider the things compared as of the same class, and when we use the comparative as of different classes; but in this custom has made some deviations—for the English language permits us not to say, he is the TALLEST of the two; it must be, the TALLER of the two: but we cannot say, he is the TALLER of the three; it must be, the TALLEST.—These deviations may be called, errors made proper by use.

P R O N O U N.

The Pronoun agrees in number and gender with the noun to which it refers; as, *My FATHER is a liberal man* HE spares no expence in my education.

The neuter pronoun *it* is sometimes employed to express,

1. *The subject of a discourse or inquiry; as,*

“ ’Twas at the royal feast, for Persia won,

“ By Philip’s war-like son.”

2. *A person when considered merely as a cause, without regard to proper personality; as,*

“ Who *was’t* came by?

“ ’Twas two or three, my Lord, who bring you word

“ Macduff is fled to England.”

The relative is in the nominative case, when no other nominative comes between it and the verb; but when another nominative, the relative is governed by some word in its own member of the sentence; as, *The God, WHO preserveth me, WHOSE I am, and WHOM I serve.*

The relative *who* though in the objective case is always placed before the verb; as, *He WHOM you seek: WHOMSOEVER you please to appoint.*

In

In sentences where who and which are confessedly relatives we often find them without an antecedent ; as,

“ *Who steals my purse, steals trash.*”

“ *Which who would learn, as soon may tell the fands.*”

In English the relative is often omitted ; as,

“ *For I have business would employ an age.*”

“ *They who affect to guess at the object they cannot see.*”

In these instances there is not the smallest degree of obscurity, at least there is none occasioned by the omission of the relative.

When a pronoun is set alone, as an answer to a question, it must be of the nominative case ; as, *Who made this pen ? I : i. e. I made it.*

V E R B.

A Verb agrees with its nominative in number and person ; as, *The boy READS ; the girls PLAY.*

The *relative* is of the same person with the *antecedent*, and the verb agrees with it accordingly ; as,

“ *Thou great first cause, least understood !*

“ *Who all my sense confin'dst.*”

The substantive verb takes a nominative both before and after it ; as, *It was I who did it.*

Neuter and passive verbs admit of the nominative case after them ; as, *Upon the right hand stood the QUEEN.*

In an interrogative sentence, or when a question is asked, the nominative case follows the principal verb, or the auxiliary ; as, *Was it he ? Did ALEXANDER conquer the Persians ?* In the imperative mode in the second person singular and plural ; as, *Go THOU ; do YE go.*

An active verb governs the objective case ; as, *I love HIM and he esteems ME*.*

U 2

One

* It is only after verbs which are *transitive* as well as *active* that the noun denoting the *subject* of the action is put in the *accusative* case.—Verbs which are *intransitive* though they be really *active*, are in the structure of sentences considered as *neuter*, and govern *no case*.

One verb governs another by means of the preposition *to*; as, *Good boys love TO LEARN.*

A verb with the preposition *to* prefixed supplies the place of the *abstract noun*; for, *TO OBEY is a duty*, is equivalent to, *OBEDIENCE is a duty.*

The auxiliary verbs *have* and *am* take after them the *participle past*; as, *I have WRITTEN*; *I was KNOWN* *.

Participles have the nature and construction of adjectives; as, *A LEARNED and wise son, is the delight of a LOVING father* †.

The present participle, with the article *the* before it, is always followed by the preposition *of*; as, *The Romans enlarged their country by THE defeating OF their neighbours.*

A D V E R B.

The Adverb should be placed near to the word which it modifies or affects; for its propriety and force depend on its position; as, *He made a VERY elegant harangue*; *he spake UNAFFECTEDLY and FORCIBLY*; and *was ATTENTIVELY heard by the audience.*

The nominative case *absolute* is formed by omitting the adverbs *when, while, after, &c.* as, *The DOORS BEING SHUT Jesus stood in the midst*: This case in English is always the nominative; as,

- “ God from the mount of Sinai, whose grey top
- “ Shall tremble, *He descending*, will himself,
- “ In thunder, lightning, and loud trumpet’s sound,
- “ Ordain them laws.”

Every

* The *past time* is often put by corruption for the *past participle*; as, *I have drank, He had got, &c.* This confusion prevails greatly in common conversation—instances too may be found in some of our best writers. The form of the *past time* is also confounded with the *past participle*; thus, it is said, *He begun*, for *he began*; *he drunk*, for *he drank, &c.*

† Those who contend for an implication of time in participles say, that such words of the participial form as admit of comparison, are merely *adjectives*.

Every nominative case, except the case absolute and when an address is made to a person, belongs to some verb either expressed or understood; as,

“To whom thus Adam:” i. e. *spake*.

P R E P O S I T I O N.

All Prepositions govern an objective case; as,
To HIM: He is a man with WHOM I am well acquainted.

The preposition is often separated from the relative which it governs, and joined to the verb at the end of the sentence, or of some member of it; as, *Horace is an author, whom I am much delighted WITH*.*

The prepositions *to* and *for* are often understood, before the pronoun; as, *Give me the book; get me some paper.*

The preposition *to* is omitted after the verbs *bid, dare, feel, hear, let, make, need, see,* and sometimes *have*; as, *He bade him do it; We dare not stay; They saw her come; I heard him speak, &c.*

C O N J U N C T I O N.

The Conjunctions *and, nor, than,* connect like cases of pronouns, and like modes and times of verbs; as, *HE and I are in the same class: She WENT and SAW the wonderful performance.*

The conjunctions *as* and *than* take a nominative after them, a verb being expressed or implied; as, *He is as happy as I: i. e. as I am. She is wiser than HE: i. e. than he is.*—Unless when followed by a preposition either expressed or understood, or when the noun or pronoun is governed by an active verb; as, *It was well expressed by Plato, but more elegantly by Solomon than HIM: i. e. than by him. The master loves him better than ME: i. e. than he loves me.*

Some conjunctions have others corresponding to them; so that, in the subsequent member of the sentence, the latter answers to the former.

OR

* This is an idiom to which our language is strongly inclined; but the placing of the preposition before the relative is more graceful, as well as more perspicuous.

OR *corresponds with* WHETHER and EITHER, in *expressing the idea of simple diversity*; as,

‘Whether did you ride or walk?’

NOR *corresponds with* NEITHER, in *expressing the negation of simple diversity*; thus,

‘And is *neither* capable of pleasing the understanding nor imagination.’

YET or NEVERTHELESS *corresponds with* THOUGH or ALTHOUGH, in *expressing a coincidence of two affirmations apparently contrary to each other*; as,

‘Though he slay me yet will I trust in him.’

In *expressing comparisons and similitudes*, AS *corresponds with* AS; so *with* AS; and AS *with* so; thus,

‘As white as snow,’—‘As high as heaven.’

‘As the stars, so shall thy seed be.’

‘Chaucer followed nature every where; but was never so bold as to go beyond her.’

‘Pompey had eminent abilities; but he was neither so eloquent and polite a statesman, nor so skilful and brave a general; nor, upon the whole, so great a man as Cæsar.’

HAVING now given those rules and elucidations which we think may be essentially necessary for the young student, to perfect him in the knowledge of Grammar; before we dismiss this important part of learning, it may not be unnecessary to make a few observations.

We are fully persuaded that a multitude of rules, heaped one upon another, and given indiscriminately, instead of proving, to the generality of learners, inviting and instructive, have a contrary tendency, and become burthensome and perplexing; and, what is infinitely worse, frequently create an aversion, which at no future period is entirely removed.—Children are naturally averse to what they do not understand.

To remedy this inconvenience, of which we were duly aware, those rules which we would first recommend to their notice, are particularized by being of a larger type than the others.

When

When the Child gives indubitable proofs of his knowledge of these rules, and his expanding ideas declare him fitted to proceed, he may then with profit and pleasure be made acquainted with the rest; and in such a way as the Teacher's judgment and experience shall direct.

Having said this much (though we trust it will be deemed no unnecessary digression) we sum up all our remarks in this *universal rule*.

That construction is best which is most agreeable to the nature of the composition, expressive of the sense, and pleasing to the ear.

V E R S I F I C A T I O N .

Of *English verse* there are two kinds, *rhime* and *blank verse*.

Verses that answer to one another, are called *rhime*; those which do not, *blank verse*.

Similarity in sound, in the final syllables of blank verse, is carefully to be avoided.

The feet, by which *English verse* is measured, are *iambic* and *Trochaic*: The former consists of a short and a long syllable; as, *ălōft*: the latter, of a long and a short syllable; as, *hōly*.

Verses consisting of *four*, *six*, *eight*, and *ten* syllables are iambic measures; and those consisting of *three*, *five*, and *seven* syllables are trochaic measures.

FIGURES

FIGURES IN SPEECH.

The ELLIPSIS; when two or more words are wanted to compleat the sense; as, *He is inspired with a true sense of that function.*

The PLEONASM; when one or more words are added than are necessary to express the sense; as, *They returned back again to the same city from whence they came forth.*

The METAPHOR; when one object is substituted in place of another; as, instead of *Youth*, we say, *The morning of life.*

The APOSTROPHE; when we turn from persons and objects present, and address those that are dead or absent; as, *O Troy! thou mightst have stood.*

The HYPERBOLE; when an object is magnified or diminished beyond the truth; as, *I touch the stars with my head.*

The SIMILE; when two objects are compared together; as, *Alexander was as bold as a lion.*

When life and action are ascribed to inanimate beings, it is called PROSOPOPOEIA or PERSONIFICATION.

